artistic hub magazine®

INTERNATIONAL EDITION ISSUE # 3

artistic hub
magazine®

NOT WHAT WE SEE. BUT HOW WE SEE.

TRAVELOGUE
MELBOURNE ■ BARCELONA ■ ISTANBUL

THE ART OF DESIGN
MARIA CHANY

15 ARTISTS
15 VISUAL LANGUAGES

ART IN MOTION
EDINBURGH INTERNATIONAL FESTIVAL 2025

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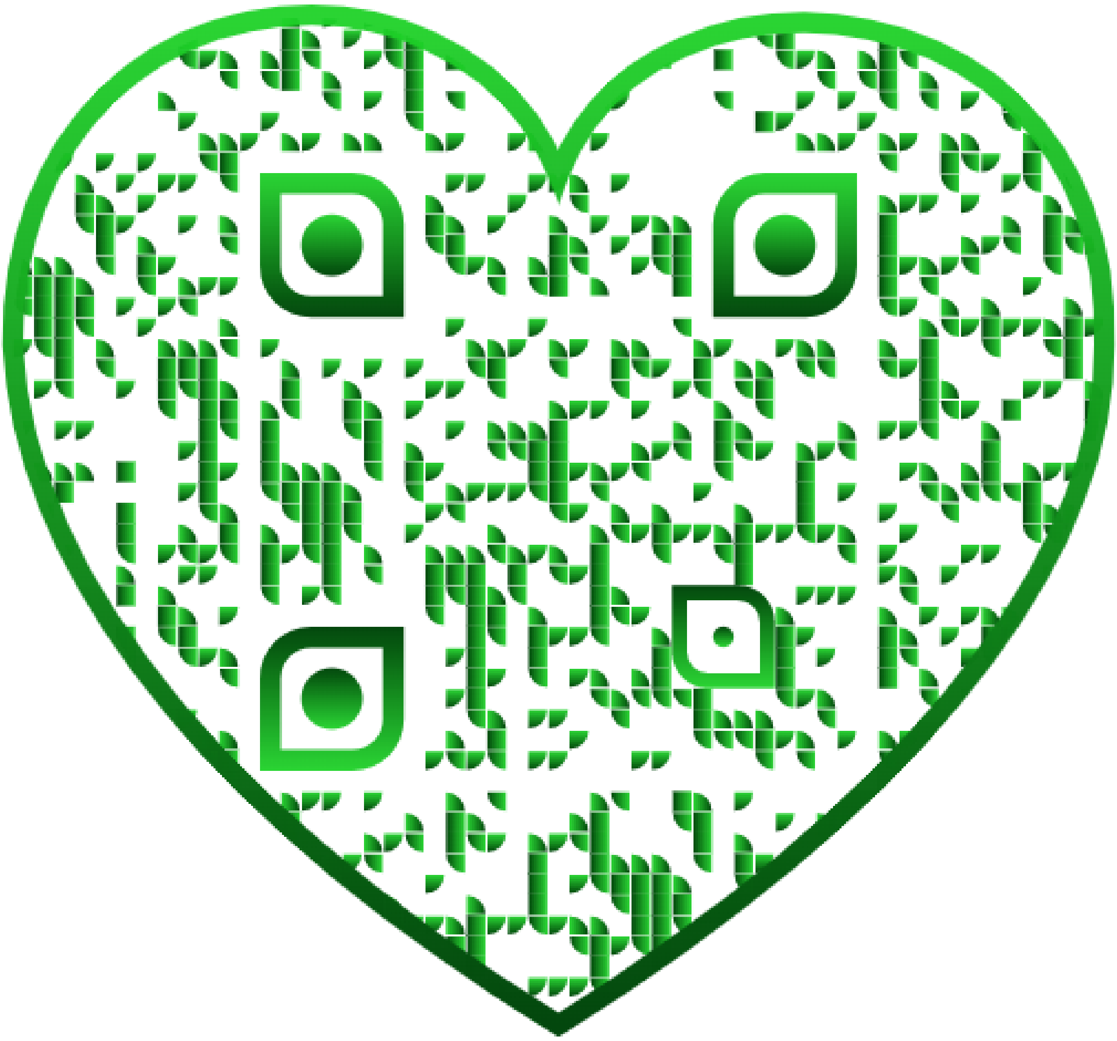

to those who notice what others skip.
to those who feel the quiet.
this space was made for you.

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6330 Cham, Switzerland
Email:
info@artistichubmagazine.com
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Editor-in-Chief: Kristina Lazovic
Copyediting and Proofreading:
Gorana Pajkic
Design and Graphics:
Bold Design Studio
Contributors: Kristina Lazovic,
Dragan Cirkovic
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EDITOR’S NOTE

Sometimes, the best place to begin is not where we know everything but where we’re open to being surprised. That’s how this issue came to life. Not as a response to a theme, but as a series of encounters with people, places, and ideas that only reveal themselves when we make room for them.

The Artistic Journey – Seeing beyond boundaries was never a slogan nor a concept. It was a feeling that followed us as we chose where to look, what to listen to, and who to let guide us. Somewhere along the way, we discovered that boundaries often exist only when we go looking for them.

This issue isn’t about art in theory. It’s about the things that move us: a gaze that stays with you, a movement that doesn’t ask for a stage, a place that shifts your breathing, a taste that becomes memory. The people we meet on these pages aren’t following a formula. They’re shaping life the only way they know how, whether they’re painting, writing, cooking, building, capturing, or letting silence speak.

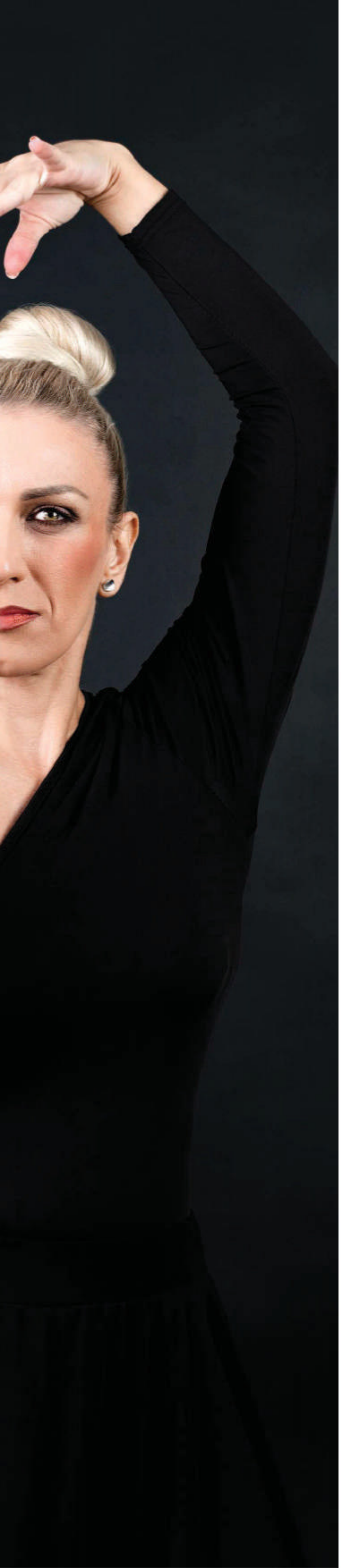
We’re not dividing this issue into disciplines or categories. We’re not asking whether something is art, design, motion, architecture, or taste. We’re asking: is it real? Does it stay with you? Does it open something up? Does it make you notice?

We believe beauty doesn’t need to be loud or perfectly wrapped. That meaning doesn’t always demand spectacle; sometimes, it just asks for closeness. That style isn’t measured by trends but by staying true to who we are. It’s time to let go of the version of ourselves we think we should be and embrace the one that already exists; imperfect, evolving, and full of unanswered questions.

If, while reading, you felt, even for a moment, a bit more present, more curious, more connected to yourself, then this issue did exactly what it was meant to do.

Kristina Lazovic & Artistic Hub Magazine Team

K. Lazovic



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Melbourne

The Cultural Capital of Australia

Through its rich history, this city has stood at a crossroads of diverse influences, shaping its vibrant identity that endures to this day. Founded during the mid-19th century gold rush, it quickly became a center for economic, political, and cultural development. Its Victorian architecture and meticulously curated gardens reflect its opulent past, while modern skyscrapers and futuristic buildings showcase its ongoing transformation. Hosting pivotal events, including the founding of Australia's first university and the 1956 Olympic Games, further cemented Melbourne's place on the global stage.

Today, this metropolitan hub is synonymous with art and culture. The National Gallery of Victoria (NGV), Australia's oldest art museum, draws art lovers from around the globe with its extensive collections and groundbreaking exhibitions. Recent showcases, such as Pablo Picasso retrospectives and Olafur Eliasson's contemporary installations, highlight the gallery's international renown.

iStock image by Ymgerman

The Melbourne Center for Contemporary Art offers space for both local and international talents, while the White Night Festival transforms the city into an unforgettable spectacle of light and sound, turning streets into dynamic stages.

Melbourne's architectural heritage is equally striking, featuring landmarks such as the Royal Exhibition Building, one of the rare UNESCO World Heritage-listed structures in Australia, and the avant-garde design of Federation Square, the cultural epicenter in the heart of the city. Adding to these is the Fitzroy Gardens, where visitors can explore Captain Cook's Cottage, transported from England in the 20th century as a symbol of historical ties between the two nations.

The contemporary art scene thrives in Melbourne's open-air galleries. Neighborhoods like Fitzroy and Collingwood are adorned with murals that explore societal themes, politics, and identity.

Photo by Bernd Hildebrandt

Melbourne's culinary scene is just as compelling. The Queen Victoria Market, one of Australia's most iconic marketplaces, serves as both a shopping haven and a cultural hub where visitors can savor a variety of specialties. Revered for its coffee culture, Melbourne is considered a mecca for coffee enthusiasts, with laneways like Degraves Street and Hardware Lane offering unforgettable experiences of expertly brewed espresso and innovative cuisine. Recently, Melbourne has gained fame for its specialty tea houses that pair artisan blends with artistically crafted desserts.

The city's gastronomy is further distinguished by restaurants offering degustation menus, allowing diners to embark on culinary journeys through creatively crafted multi-course meals.

Known for its thriving artistic community, Melbourne is home to celebrated muralist Rone, whose emotive portraits transform urban spaces into monumental installations. Neighborhoods like Brunswick and Northcote provide emerging artists with inspiration and venues to express themselves in alternative galleries and studios.

Hosier Lane, an iconic street art destination, evolves constantly as artists refresh its walls, ensuring a vibrant and ever-changing outdoor gallery. Events like guided mural tours invite visitors to delve deeper into the stories behind the art and the creative minds responsible for it.

Festivals remain a cornerstone of Melbourne's cultural fabric. The Melbourne International Film Festival, a cultural highlight for over 60 years, attracts top filmmakers and cinephiles worldwide. The Fringe Festival celebrates alternative art forms and experimental performances, while the Melbourne International Jazz Festival fills the city with the soulful sounds of world-renowned musicians. Rising Festival pushes artistic boundaries, blending performance, music, and visual arts into captivating immersive experiences. Complementing these events are the Melbourne Art Fair, a gathering of art collectors and enthusiasts, and NGV Friday Nights, where exhibitions are paired with live music and culinary delights.

The Royal Exhibition Building

Renowned artists like Patricia Piccinini, whose works explore the intersection of science and art, and Callum Morton, noted for his architectural installations, add depth to Melbourne's artistic landscape.

Melbourne's literary passion is another defining characteristic. As a UNESCO Creative City of Literature, it boasts vibrant bookstores, literary festivals, and thought-provoking events. The Melbourne Writers' Festival gathers authors, poets, and readers in dialogues that ignite imagination and intellectual curiosity. Iconic bookstores like Readings on Lygon Street not only offer an extensive selection of books but also host discussions and author meet-and-greets.

Flinders Lane, steeped in history, is home to antiquarian bookshops preserving literary treasures.

Despite its size and urban pace, Melbourne seamlessly integrates nature into its landscape. The Royal Botanic Gardens provide a tranquil escape in the city's heart, while the Yarra River's scenic banks invite relaxation and recreation. Cycling trails along the river and boat tours offer unique perspectives of the city from the water. Beyond the urban core, Phillip Island offers a rare chance to observe penguins in their natural habitat, while the Yarra Valley attracts wine enthusiasts with its renowned vineyards. For adventurers, the Great Ocean Road delivers breathtaking coastal views, culminating in the awe-inspiring Twelve Apostles.

Melbourne exemplifies a harmonious blend of its past and present, where a rich cultural heritage intersects with the dynamic energy of modern life. Its streets, brimming with artistic expression and architectural marvels, provide endless inspiration for visitors. With its festivals, natural beauty, and ever-thriving energy, this city leaves an indelible impression on all who explore it.

Tanderrum at Fed Square

Main Square, Photographer Liam-Neal

Queen victoria market, Melbourne

WE ARE GOING TO
THRIVE TOMORROW
Melbourne ArtTrams, Charlotte'sTram, Common state

Barcelona

A Symphony of Art, Music, and Light

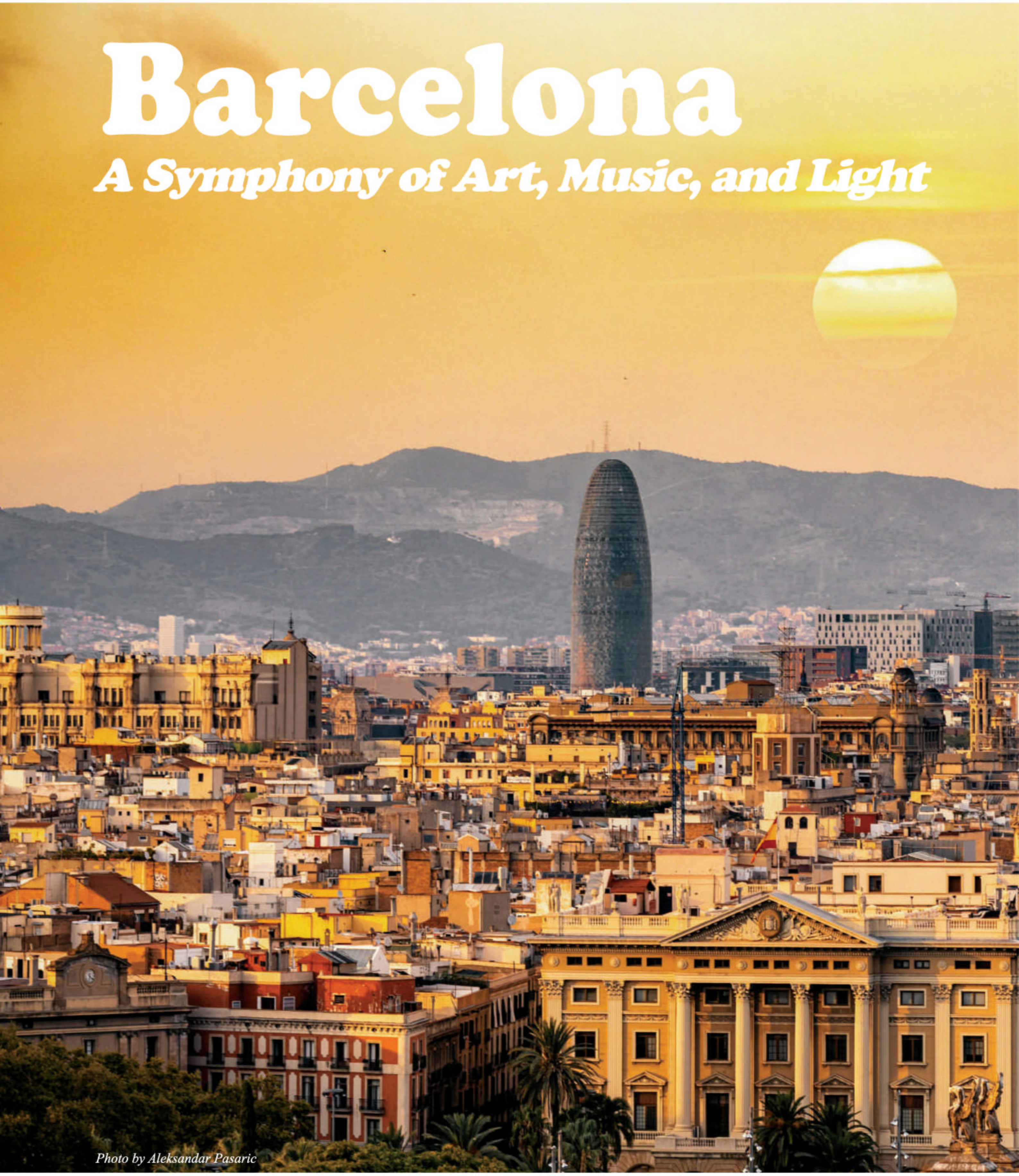


Photo by Aleksandar Pasaric

travelogue

The streets of Barcelona pulse with movement, whether we walk along their ancient stone paths or absorb the city's vibrant energy. This is not just a place to see but a city that lingers in the senses. Every street tells a story, every square carries the weight of history, while modern life adds new layers to its narrative.

We step onto La Rambla, the city's beating heart. Tall trees cast shifting shadows over flower stalls, painters, and street vendors. The air is rich with the scent of roasted almonds and sea salt. Musicians provide a soundtrack for the steady stream of people passing by. In front of the Liceu Theatre, echoes of grand performances seem to float in the air.

In the Gothic Quarter, time slows. Narrow alleys wind past the Cathedral of the Holy Cross and Saint Eulalia, its towers reaching skyward. An elderly woman scatters crumbs for pigeons while a guitarist's melody drifts through the square. The buildings stand as silent storytellers, blending Roman walls with medieval facades and contemporary details.

Eixample draws us into Antoni Gaudí's world. The Sagrada Familia, still unfinished, towers over the city. Inside, sunlight filters through intricate stained glass, bathing the space in a kaleidoscope of colors. Nearby, Casa Batlló and Casa Milà showcase Gaudí's signature curves and organic forms. These buildings do not simply exist; they breathe.

Image by Jean-Louis Servais

Art is woven into the very fabric of Barcelona. In El Born, creativity spills from small galleries and workshops. The Picasso Museum offers a glimpse into the evolution of a genius, while the Palau de la Música Catalana stuns with its dazzling stained glass dome and elaborate mosaics.

On Montjuïc, the city unfolds from a higher perspective. The National Art Museum of Catalonia houses Romanesque frescoes and modernist masterpieces. The Joan Miró Foundation invites us into the free-spirited imagination of one of Spain's most influential artists. Surrounding us, gardens, fountains, and sculptures offer a tranquil escape from the city's lively streets.

Barcelona's museums celebrate artistic diversity. The Fundació Antoni Tàpies and the Museum of European Modern Art (MEAM) showcase both Catalan and international creativity. Teatre Lliure presents bold performances, while the Grec Festival fills summer nights with open-air theater, dance, and music.

Art isn't confined to galleries; it lives in the city's flavors. At a seaside restaurant, a plate of fresh seafood captures the essence of the Mediterranean in every bite. Tapas, paella, and aioli are more than just dishes. They reflect Barcelona's rich culinary heritage. In Can Culleretes, the city's oldest restaurant, tradition is preserved in both the menu and the walls. Meanwhile, at Disfrutar and Tickets, chefs transform flavors in ways that surprise and delight.

Photo by Mauricio Borja

The National Art Museum of Catalonia barcelona-Photo by Anastasia

As night falls, the city hums with a different kind of energy. Theaters, concerts, and festivals fill the streets with light and sound. At Teatre Grec, an amphitheater carved into the hillside, performances blend storytelling with movement. Primavera Sound and Sónar draw music lovers from around the world, while Festa Major de Gràcia in August turns entire neighborhoods into open-air galleries of handcrafted decorations.

Each season brings new celebrations. In September, the La Mercè Festival takes over the streets with dazzling performances, fireworks, and towering puppets. There is always more to discover.

The Barcelona Museum of Contemporary Art (MACBA) and the Santa Mònica Art Center present exhibitions that connect local and international perspectives. At the Teatre Nacional de Catalunya, classic plays are reimagined with fresh energy, while the Gran Teatre del Liceu continues to host the world's finest operatic performances.

We end our walk by the sea, where waves kiss the sand at Barceloneta Beach. The city lights shimmer on the water, and in the distance, music drifts from bars lining the shore. Barcelona is not just a place to visit. It is a place to absorb, to feel, to remember. It is always waiting to be experienced again.

travelogue

Istanbul

Istanbul, a city where continents meet, has drawn people for centuries with its deep history, artistic soul, and rich traditions. Walking through its lively streets, one finds that each turn reveals layers of past and present, seamlessly shaping its identity in a way few places can.

Our journey begins in Sultanahmet, the heart of old Constantinople, where history comes to life through its grand landmarks.

iStock image by Nantonov

The magnificent Hagia Sophia, built in the 6th century, has stood as a church and a mosque, now embracing both roles. Its towering dome and intricate mosaics showcase centuries of craftsmanship, captivating visitors from around the world.

Nearby, the Blue Mosque, or Sultan Ahmed Mosque, rises with six towering minarets. Its name comes from the thousands of blue tiles that fill its interior, creating a tranquil space meant for reflection.

Heading north, we cross the Golden Horn into Beyoğlu, a district alive with narrow streets, vibrant cafés, and galleries. The 14th-century Galata Tower stands at its center, offering a breathtaking view of the city and the Bosphorus. Art studios, live music venues, and a dynamic energy define this part of Istanbul.

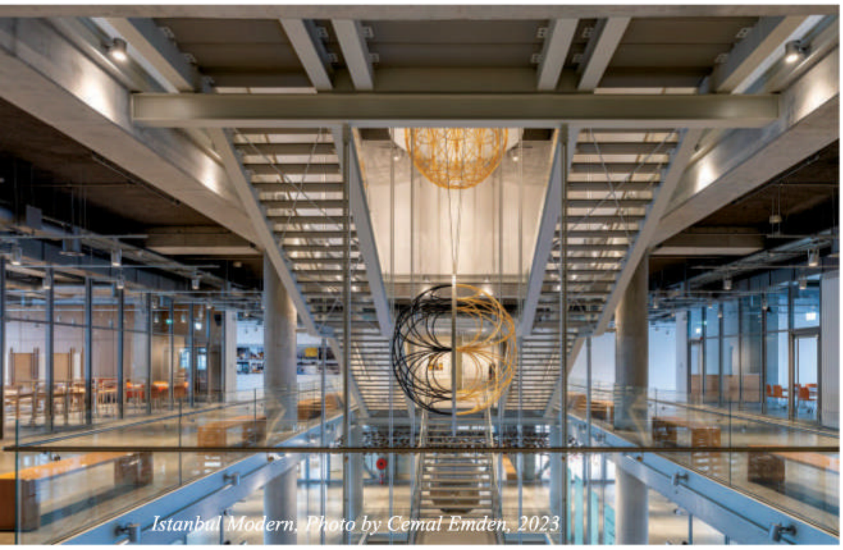
Topkapi Palace, once home to Ottoman sultans, crowns a promontory overlooking the water. Its halls, filled with rare manuscripts, ceramics, and jewels, tell stories of a lavish past. The surrounding gardens offer a quiet retreat from the city's pulse.

For those fascinated by history, the Istanbul Archaeology Museum holds priceless treasures from ancient civilizations, including the Alexander Sarcophagus and the Egyptian-Hittite Peace Treaty, the oldest known peace agreement in existence.

Istanbul's essence is not only in its grand structures but in its bustling markets and everyday life. The Grand Bazaar, one of the oldest covered markets in the world, blends tradition with modern commerce. Handwoven carpets, fragrant spices, and contemporary jewelry fill its countless stalls.

Down by the Bosphorus, the Ortaköy district offers a mix of old and new. Its waterfront mosque stands as a masterpiece of Ottoman architecture, while nearby cafés and artist workshops create a lively atmosphere with a view of the bridge linking two continents.

The city's modern art scene thrives as well. The Istanbul Museum of Modern Art, housed in a former warehouse, displays works from both Turkish and international artists. SALT Galata presents exhibitions that push artistic and cultural boundaries.



Istanbul Modern, Photo by Cemal Emden, 2023

Istanbul Modern, Photo by Cemal Emden, 2023

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TAKSİM — TÜN
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115
ASILMAK YASAK VE TEHLİKELİDİR

Istanbul Tram, Taksim square - Image by Image by Bilgen Muradov

Traditional craftsmanship is still cherished. The art of Turkish carpet weaving, Iznik ceramics, and Gaziantep copperwork continue through generations, preserving skills that make each piece unique.

Istanbul's influence extends into film and theater. The Istanbul International Film Festival brings together global and Turkish cinema, showcasing a diverse range of stories and artistic perspectives.

The 2004 film "Istanbul Tales" (Anlat İstanbul) reimagines classic fairy tales through the lens of city life, weaving together five interconnected stories that reflect Istanbul's layered identity.

Theater thrives here, from historic institutions to independent stages. The Istanbul State Theatre presents works from Turkish and international playwrights, performed in some of the city's most celebrated venues, including Harbiye Muhsin Ertuğrul Stage.

The independent theater scene flourishes as well. Kumbaracı50 is known for its bold and intimate productions, while Moda Sahnesi explores contemporary social themes, creating space for new voices in performance art.

Art and life are inseparable in Istanbul. Street performances, from traditional shadow puppetry with Karagöz and Hacivat to spontaneous acts in city squares, add to its dynamic cultural landscape.

As the sun sets, the city's creative energy shifts to its music and nightlife. Some head to Babylon Bomonti for concerts, while others explore Kadıköy's evolving art spaces, where galleries, theaters, and music venues blend seamlessly. Nardis Jazz Club, tucked away in Galata's streets, hosts musicians from around the world in an intimate setting filled with the echoes of old Istanbul.

Istanbul, Orient, Turkey - Image by Thomas Pedrazzoli

Istanbul, Turkey-Image by Andrea Ridács

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ARTCONTACT ISTANBUL 2025

Feel the Rhythm of Art in Istanbul

Istanbul doesn't just connect East and West. It brings them to life through art. In this city where history and modern culture move in perfect step, the fifth edition of ARTCONTACT Istanbul will take place from May 21 to 25, 2025, reaffirming its position as one of the most vibrant moments on the international art calendar.

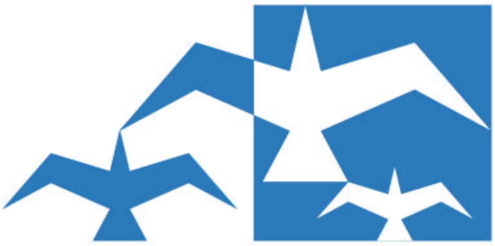
What began as a bold initiative has evolved into a landmark event, gathering more than one hundred galleries and over 1,200 artists from close to forty countries. ARTCONTACT has become a space where different worlds meet, where cultural boundaries soften and creative energy flows freely.

The fair is hosted at the Dr. Mimar Kadir Topbaş Art and Performance Center, a venue that merges expansive indoor halls with an open-air sculpture garden. Visitors can explore large-scale installations, watch performances unfold live, and engage with digital works that stretch the idea of what contemporary art can be.

Beyond the exhibitions, the program invites deeper engagement. There will be more than twenty live performances, along with artist talks, panels and workshops that encourage reflection and exchange. This is not just a market. It is a meeting place for ideas and people who shape the future of art.

For galleries, ARTCONTACT offers access to new audiences and valuable visibility on the international stage. For collectors, it offers the chance to discover emerging talents and artworks with real depth and presence. For the city of Istanbul, the fair adds a pulse of creativity to its already rich cultural rhythm.

At a moment when the art world is seeking something more human, more grounded, and more honest, ARTCONTACT offers exactly that. Not noise. Not spectacle. Just real encounters. Art that speaks and listens. In the heart of a city where every corner tells its own story.



TABAKALERA

A Story of Boundless Transformation

TRUCCION DE VAGONES

At the heart of San Sebastián, in the Basque province of Gipuzkoa, lies Tabakalera – a space that defies time and reveals the limitless potential of urban transformation. Once a tobacco factory, built in 1913, it is now a symbol of creativity, innovation, and interdisciplinary collaboration, designed to inspire not only artistic ambition but also profound reflections on contemporary culture.

The Tabakalera building, spanning an impressive 13,277 square meters, was an industrial hub for decades, employing predominantly women in tobacco production. The factory played a pivotal role in the economy of San Sebastián, but in 2003, following the privatization of the Spanish tobacco industry, it closed its doors. This turning point opened the way for a new vision of its significance and role within the community.

The idea of transforming Tabakalera into a cultural epicenter began to take shape through the collaboration of local and regional authorities. Finally, on September 11, 2015, the building was officially reopened as the International Center for Contemporary Culture. This transformation was not merely physical; it was also deeply symbolic, reimagining the space from an industrial site into an open ground for artistic and cultural experimentation.

Today, the interior of Tabakalera serves as a haven for creators and visitors alike. It houses expansive exhibition halls, a multipurpose auditorium, a cinema, and the unique Ubik library, described as a "library for creation." This space offers a wealth of resources for exploration, learning, and experimentation, with its name symbolizing boundless creative energy.

One of the most remarkable aspects of Tabakalera is its dedication to interdisciplinary projects. Hirikilabs, known as Tabakalera's media lab, brings together artists, scientists, and technology enthusiasts in collaborative creative processes. These laboratory spaces create platforms for exploring the intersection of art and science. For instance, collaboration with the Donostia International Physics Center (DIPC) has enabled projects such as "Clouds of Pollen," where artists and physicists jointly investigated the nature of living systems.

Beyond its spaces for creation, Tabakalera is home to numerous cultural institutions. The Basque Film Archive, the San Sebastián International Film Festival, the Elías Querejeta Film School, and the Etxepare Institute are just a few of the dynamic organizations based within this cultural center. These institutions not only enrich the cultural fabric of San Sebastián but also connect it to the global stage.

Tabakalera is not just a place where art is observed – it is a space where art is born, developed, and shared. Its Taba café and the One Shot Tabakalera House hotel add another dimension to the experience, blending a relaxed atmosphere with contemporary design.

"Our goal is not only to produce art but to create a space where ideas meet and evolve in unexpected ways," say representatives of Tabakalera. This vision is reflected in every corner of the building, from its airy corridors to its intimate artist studios.

Today, Tabakalera stands as a symbol of how cultural and artistic landscapes can be reimagined through innovative approaches. It inspires not only its visitors but also cities around the world to reconsider their own spaces and their potential. Its story is one of transformation, of crossing boundaries, and of creating a space that endures beyond the moment.

All photographs in this article have been used with permission from Tabakalera, the International Centre for Contemporary Culture, Donostia/San Sebastián.

Photo by Adeniji Abdullahi

THE ARTISTIC JOURNEY

Seeing beyond boundaries

Art does not need words to be understood. It moves through time, connects people, and changes the way we see the world. It is not just personal expression but a space where ideas meet, where the past and future shape something entirely new.

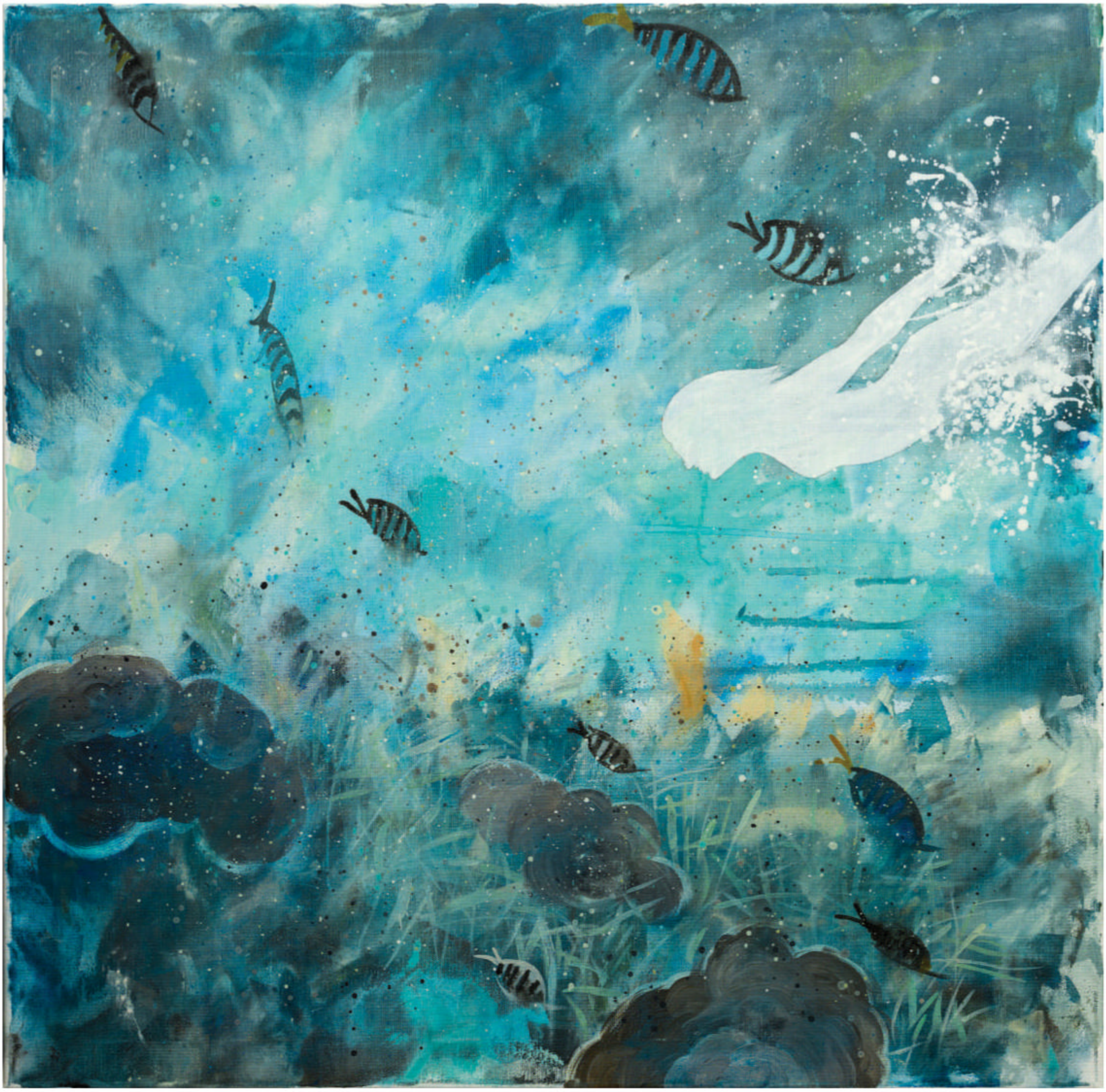
Nature is not separate from art; it is an integral part of it, present in every form, line, and movement. A mountain shifting colors with the seasons, a river carving its path, light filtering through leaves. These patterns have shaped artists for centuries. During the Renaissance, nature became more than an inspiration; it was observed, studied, and understood. Ancient knowledge, preserved by Arab scholars, helped restore ways of seeing that deepened artistic exploration. Leonardo da Vinci did not simply paint. He studied how things moved, how light unfolded, how structure created meaning. His work was not an imitation of nature but an attempt to understand it.

Art does not only capture what exists. It envisions what has yet to be seen. Japanese ukiyo-e prints transformed ordinary moments into compositions of balance and movement. Van Gogh saw something in them that changed the way he painted. He found rhythm in their lines, a way to make color breathe. Yayoi Kusama, through endless patterns and reflections, dissolves the boundary between the real and the imagined. Her work is not meant to be observed from a distance. It pulls you in, asking you to experience it.

When different cultures come together in art, something deeper happens. Makonde sculptures are more than objects. They hold stories, spirits, and history passed from one generation to another. Islamic calligraphy moves beyond language. It becomes motion, a rhythm that guides the eye. Contemporary artists build on these ideas in new ways. Projects like Inside Out turn faces into narratives, ensuring no one remains unseen.

Art is not confined to museums. It exists where ideas are exchanged. The Venice Biennale is not about defining what art is but about discovering what it can become. Artists explore the connection between humans and nature, between sound and silence, movement and meaning. Jazz and flamenco do not belong to one place. They are conversations without words, where rhythm becomes voice, where cultures meet and evolve.

Art does not provide answers; it invites new questions. It does not hold the world in fixed forms but opens it, making us see in ways we could not before. It is not a record of the past but a continuous search for what remains unspoken. Through art, we do not only look at the world. We begin to see ourselves.



IRÈNE MEISTER

Landscapes of Light and Texture

Scan to explore more of Irène's work

Irène Meister's art transcends the act of depicting landscapes. Her paintings reveal the unseen, subtle shifts of light, the pulse of color, and the tactile essence of space. Each piece holds layers of memory, energy, and emotion, forming images that vibrate with life. Rather than narrating a scene, her work conveys an atmosphere, a rhythm, and the fleeting nature of a moment.

Her background in graphic design shaped her artistic approach. She mastered composition, clean lines, and structure. Yet, despite this precision, she longed for expressive freedom.

"I learned to work with accuracy, but I realized I wanted to loosen my stroke," she explains.

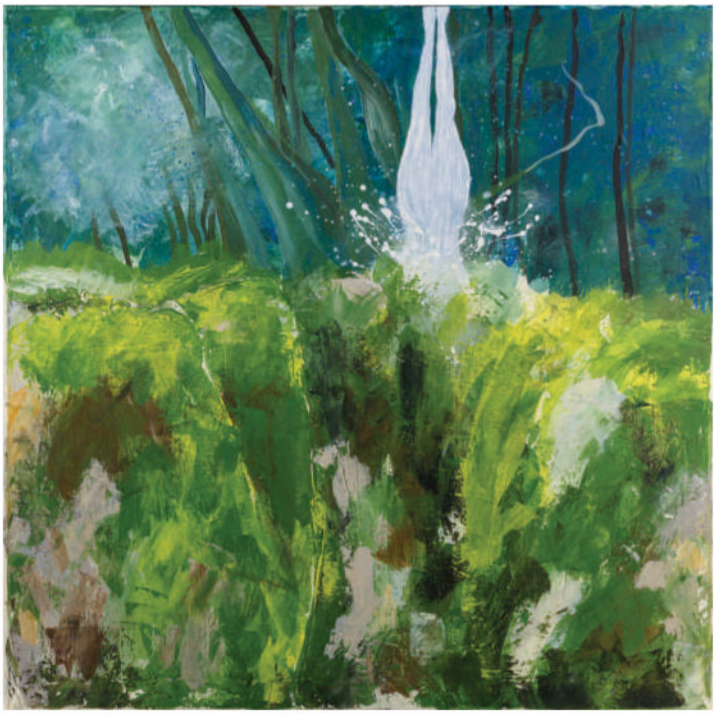
This led her to merge control with spontaneity. Her paintings balance structured elements with fluid movement, blending abstraction and familiarity. *"Some areas remain fluid, while others are precisely defined. I love the contrast."* This dialogue between instinct and intention creates a dynamic visual experience, guiding the eye through light and shadow, soft transitions, and sharp contours.

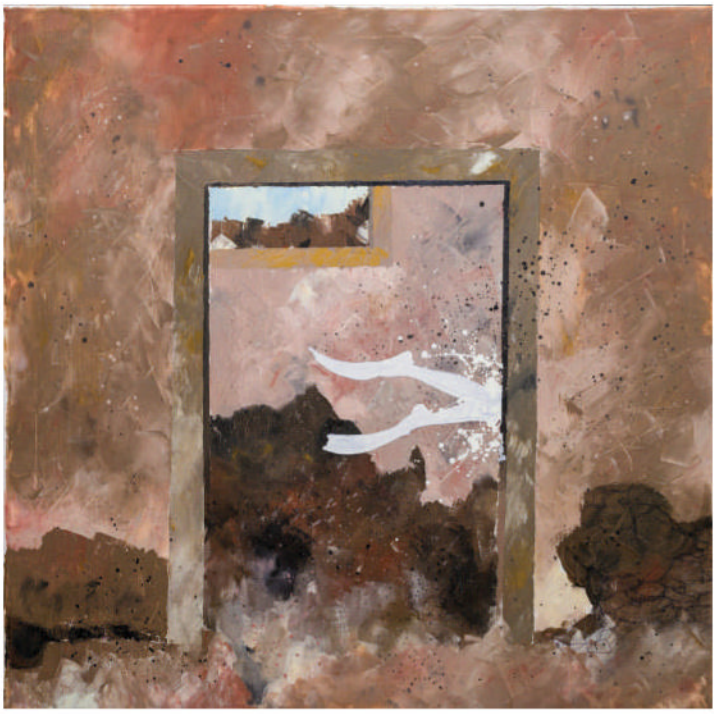
Instead of brushes, Irène works with a palette knife, applying paint in broad, decisive strokes. This technique builds texture and depth while preventing fixation on minor details. "*It forces me to think in terms of the whole,"* she notes. The process requires boldness. Each stroke remains, carrying the energy of its creation.

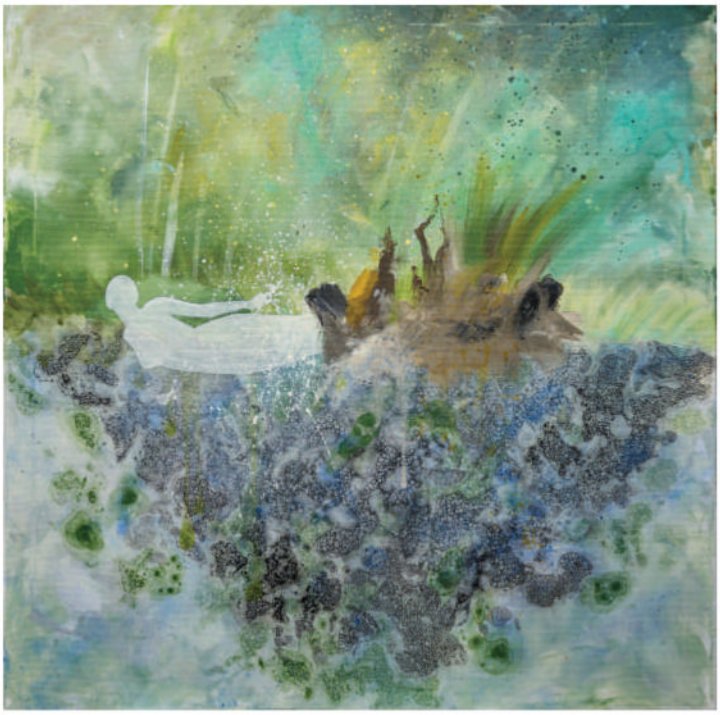
Between Landscapes and Memory

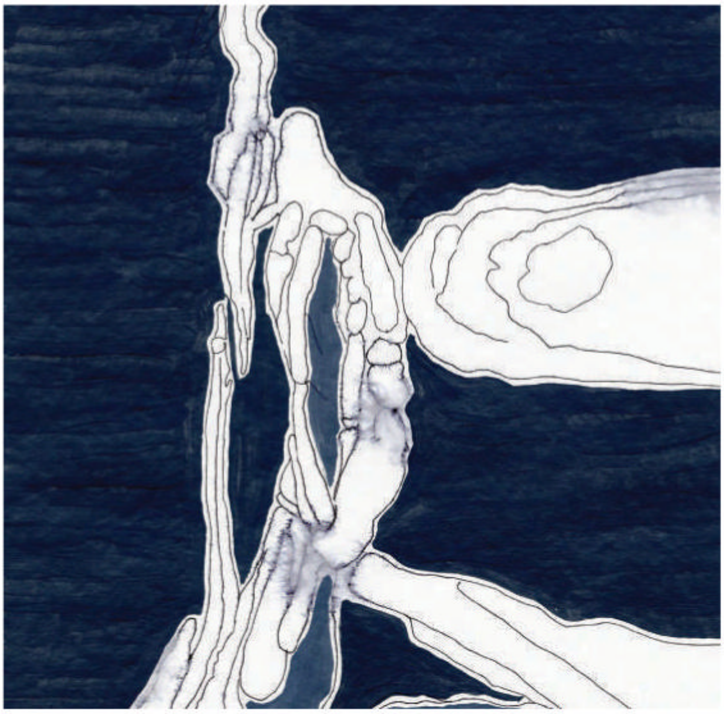
Nature is central to her work. Meister does not recreate what she sees but transforms impressions into color, light, and form. Travels inspire her, not as direct references but as visual echoes that resurface on canvas.

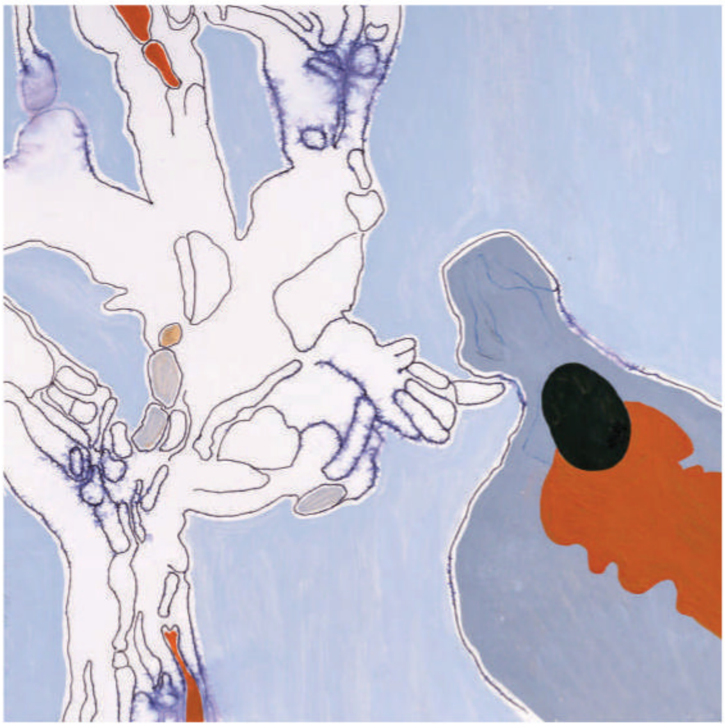
Photographs serve as reminders, yet she never aims for literal representation. Instead, she distills the essence of a place, the emotions tied to it. *"I always try to capture a sensation rather than just a visual image."*

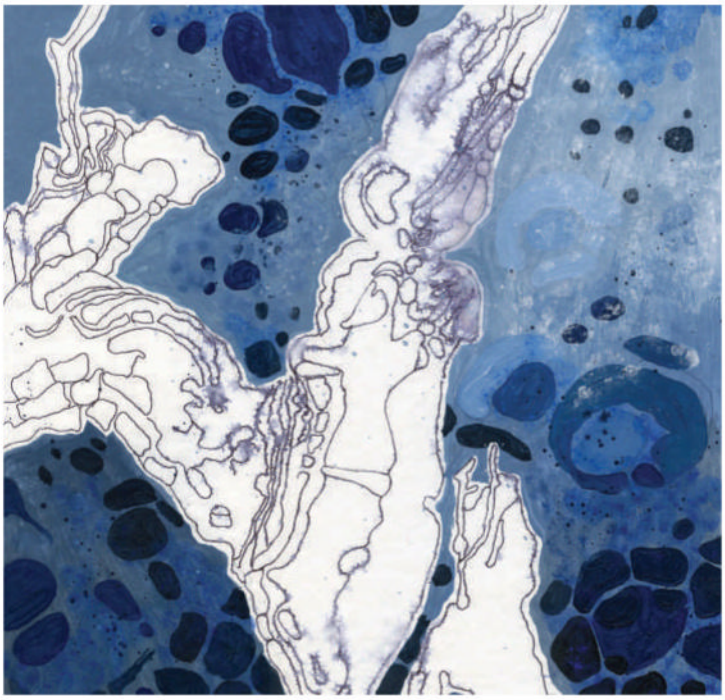












Irène's paintings echo nature's rhythm, the movement of wind, the shifting tones of water, the dance of light across stone. Through layered applications of color, translucent transitions, and spontaneous splashes, she infuses movement into each piece.

Lost Places and the Beauty of Transformation

Beyond natural landscapes, Irène is drawn to spaces where time leaves its mark. Abandoned villas, aging industrial sites, crumbling buildings, places on the verge of being reclaimed by nature. She does not see decay but transformation.

"Some spaces seem empty at first glance, yet they hold entire histories," she says. These lost places become focal points in her work. She doesn't depict them as ruins but as moments of change, where architecture and the natural world merge.

A visit to an abandoned Italian villa left a lasting impression. Faded frescoes, peeling paint, shattered windows overtaken by climbing plants. Remnants of a life once lived. This experience inspired a series dedicated to spaces on the brink of disappearance.

"I want to capture a place before it fades completely," Irène explains. Yet her paintings are not melancholic. They do not dwell on loss but highlight transformation.

Despite the subject matter, her work radiates warmth. Light and color soften the passage of time, emphasizing renewal rather than decline.

Exploring Materials and Techniques

Beyond painting, she incorporates collage and mixed media. Layers of paper, sprayed pigments, and transparent washes add texture and depth. Each piece takes shape intuitively, built up, erased, and refined through experimentation.

"Art allows me to merge intention with spontaneity. I combine techniques until I find what the work needs," she says.

Her paintings are tangible. Color is not merely applied but shaped, giving the surface a sculptural quality. This sense of depth results from layering, blending, and incorporating raw materials.

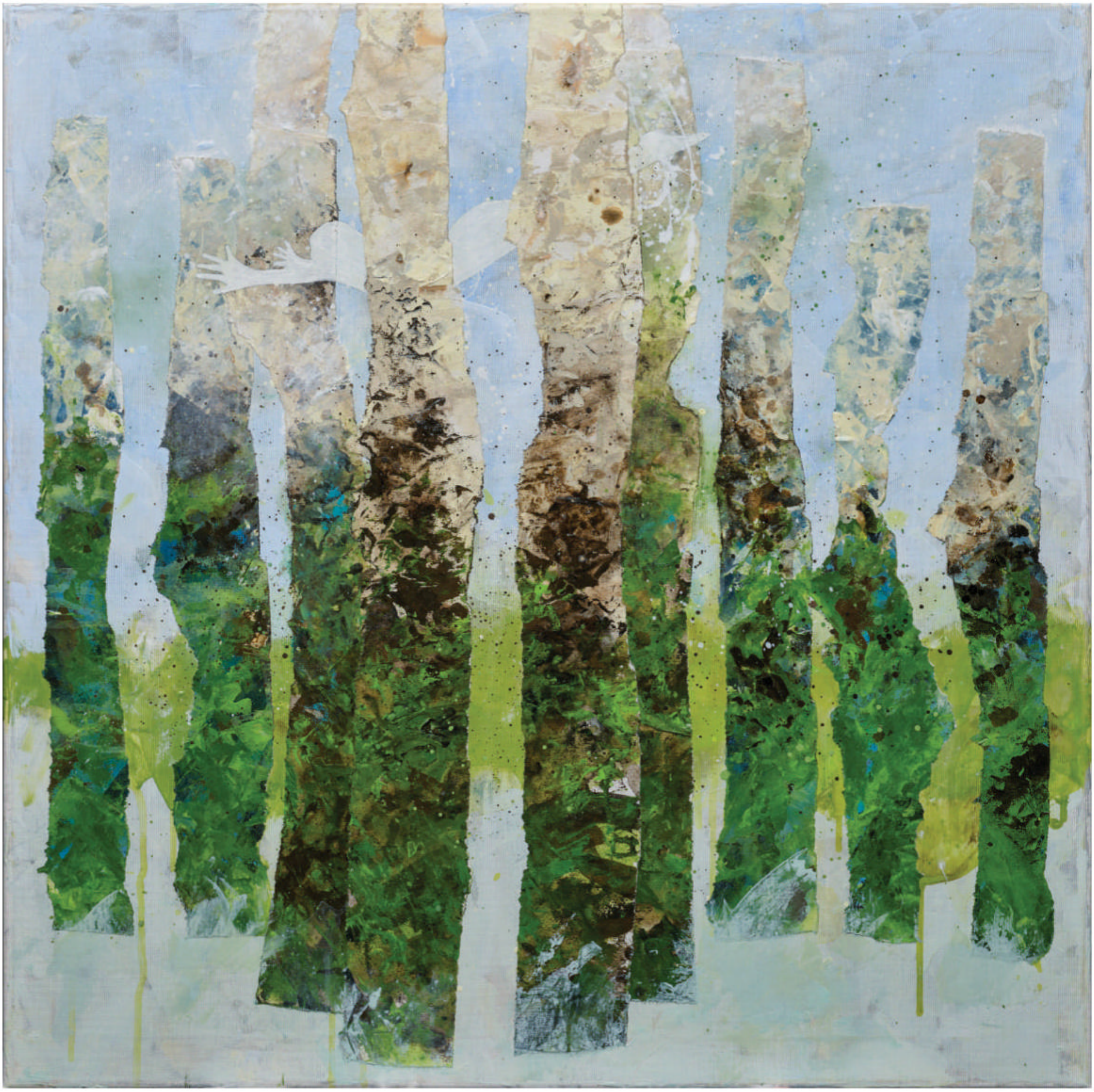
Balance Between Precision and Expression

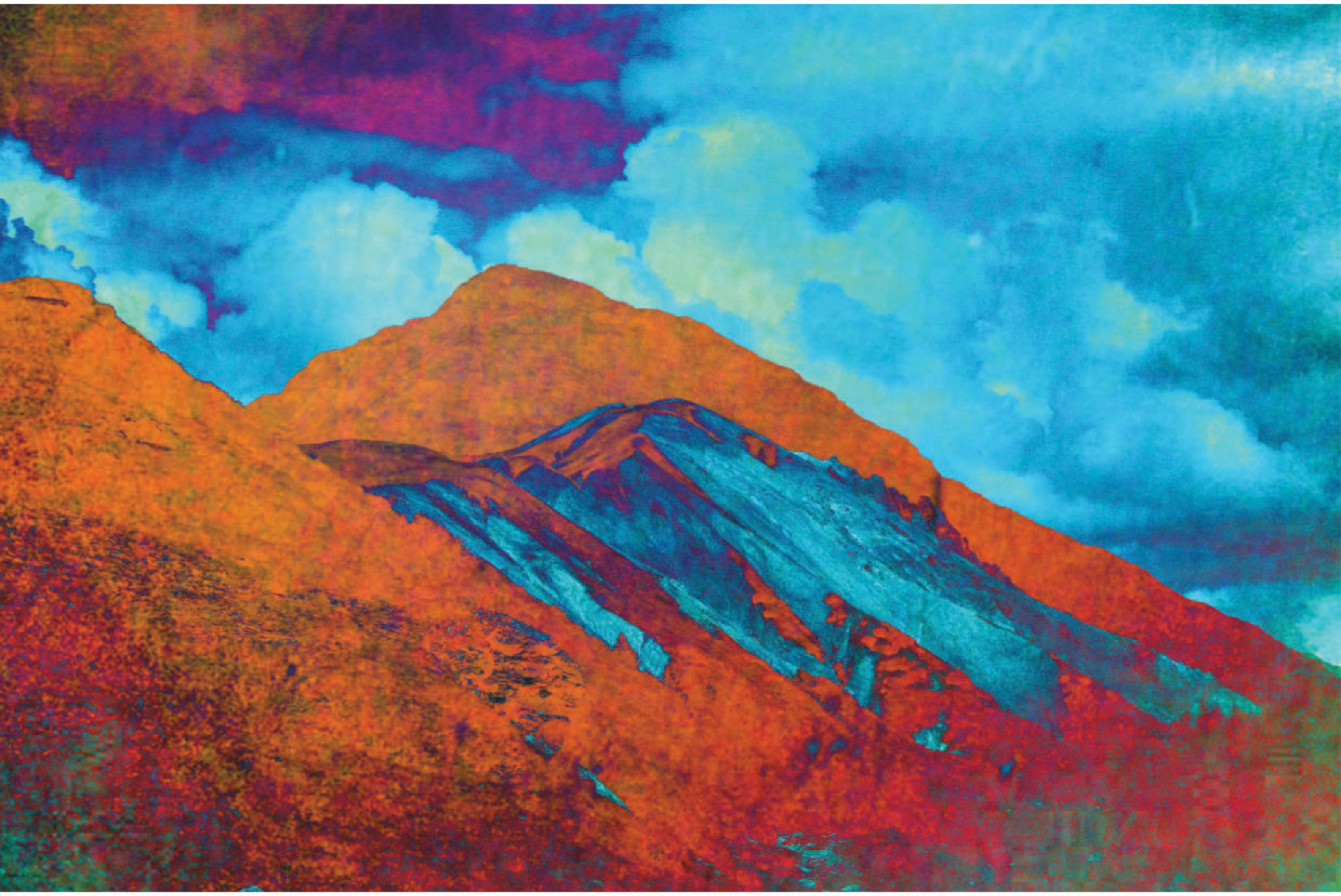
Irène Meister's work bridges structure and fluidity, design and artistic impulse. Her approach is deliberate yet instinctive, balancing clarity with movement.

Though trained in design, she does not confine herself to rigid forms. Each piece invites interpretation, offering space for the viewer's own experience. Her colors do not mimic reality; they construct a new one.

"Nature never ceases to amaze me. Its changes, shapes, and hues inspire me to keep exploring."

Her art does not seek to be analyzed; it is meant to be felt. These landscapes are not frozen images but living spaces where light, color, and texture extend beyond the canvas. Meister paints not only what she has seen but what has remained within her.





A New Dimension of the World

JITKA ERTELOVÁ

Some artists capture the world as it is, while others transform it into something entirely new. Jitka Ertelová belongs to the latter. Her photographs do not depict reality as we see it every day but as she feels, experiences, and interprets it. Color, light, and composition become tools with which she shapes landscapes from her own perspective, revealing a world in its hidden, often surreal dimension.

Jitka studied English and American literature, and her professional career led her into the legal sector. Yet, art has always been her way of exploring the world. For her, photography is more than a visual medium; it is a way to transform familiar spaces into something new, unexpected, and different. Every landscape in her work carries a personal imprint. In her hands, an ordinary scene becomes a place where the sky turns crimson, grass takes on shades of blue, and reflections on water resemble oil paintings.

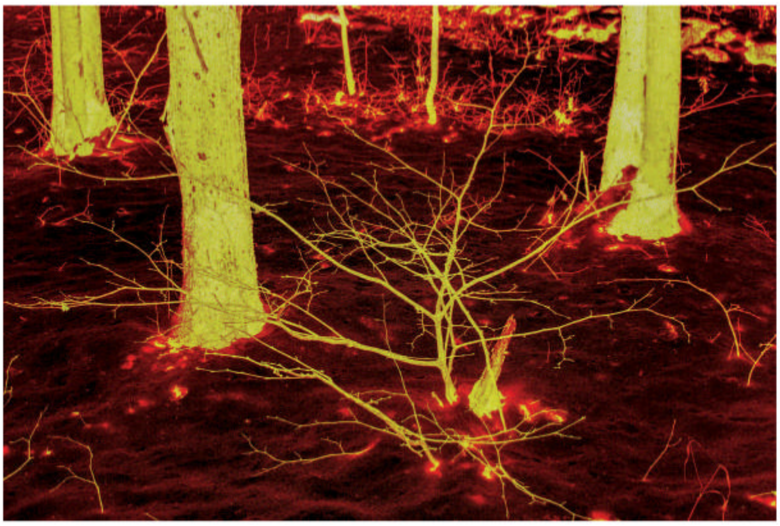
Jitka's art is not about documenting beauty in a traditional sense. Instead, she seeks emotion, atmosphere, and the subtle changes that shape landscapes and the way we perceive them. Her works feel like windows into an alternate reality; a world that is both familiar and completely new.

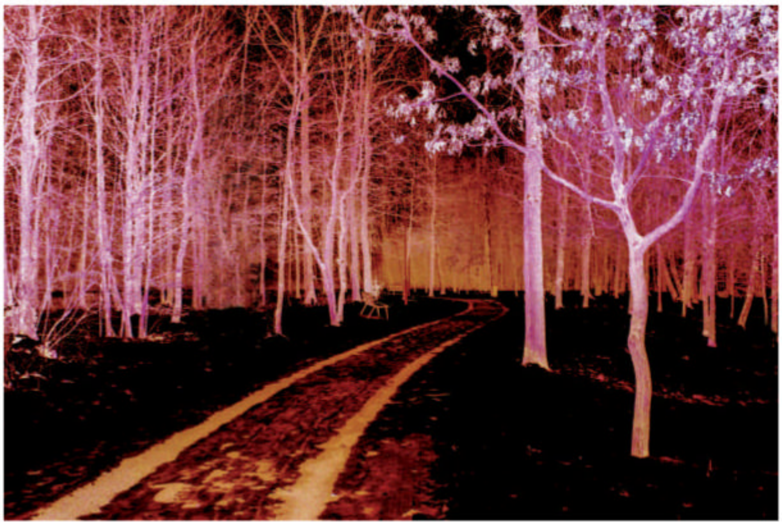
Her distinct approach to color makes her photography striking. Instead of using color to faithfully replicate nature, she employs it as a storytelling device. She often conveys the warmth of summer in shades of blue, while winter landscapes glow in golden tones. Her images do not offer passive observation of nature but an active reimagining of experience. It is a world where dreams and reality merge into one.

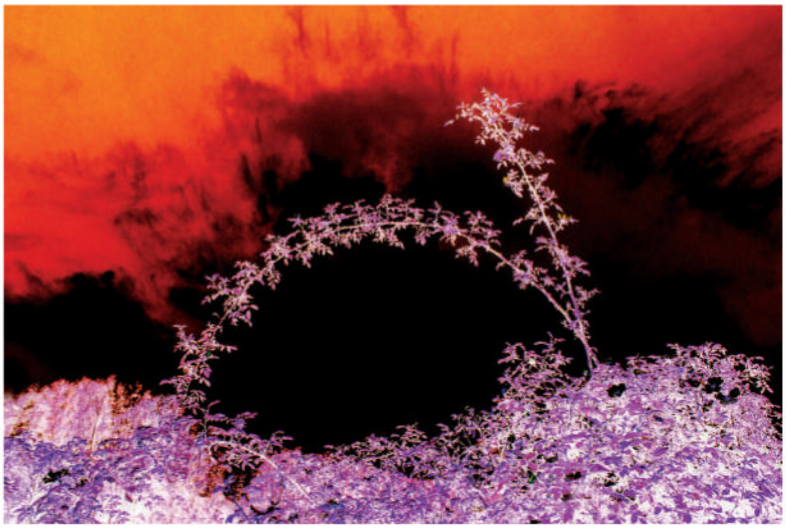
Jitka Ertelová's art is infused with a sense of discovery and curiosity. Each photograph tells a story, not one that is predetermined but one that the viewer uncovers for themselves. Her images do not impose meaning but invite interpretation, opening space for personal reflection.

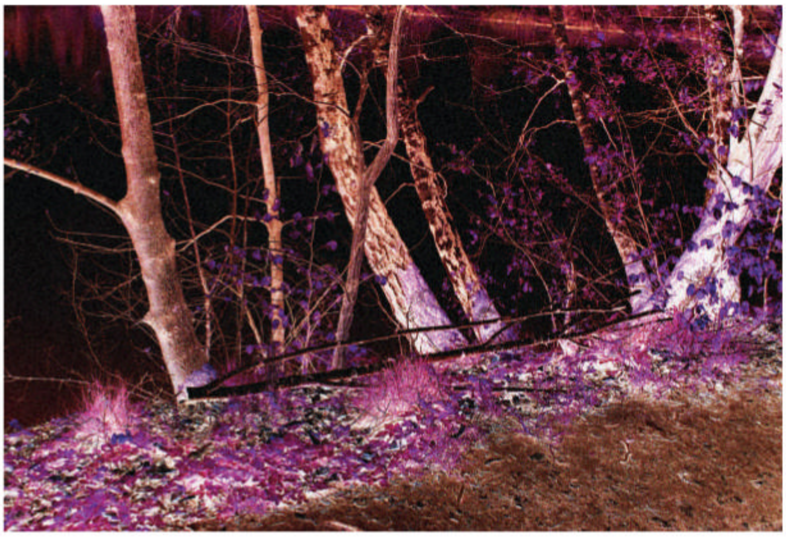
What makes Jitka's work special is not just its aesthetic appeal but the profound connection it creates with the world. Her photographs speak the language of imagination while remaining deeply rooted in reality. Through the interplay of light and color, she reminds us that art is not limited to galleries and museums; it is everywhere. It lives in the rustling of leaves, the shimmer of water, and the ever-changing hues of the sky.

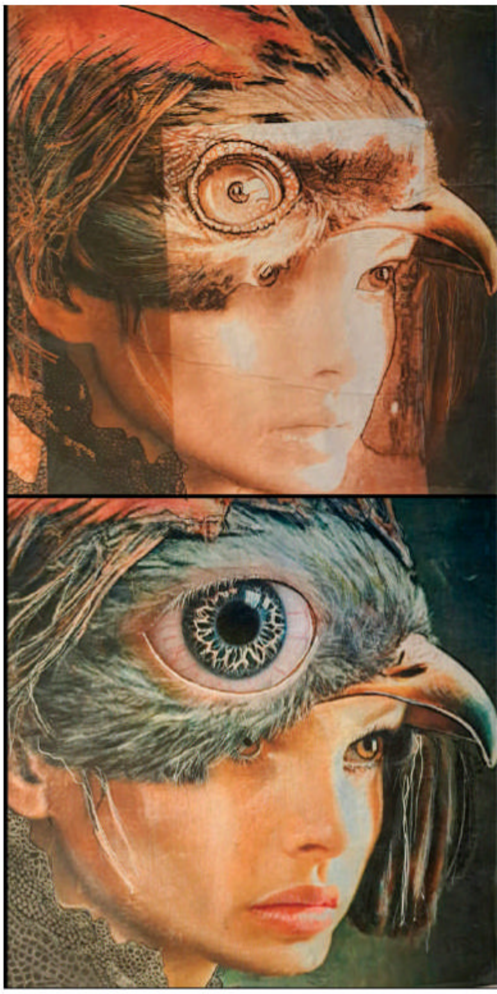
Scan to explore more of Jitka's work



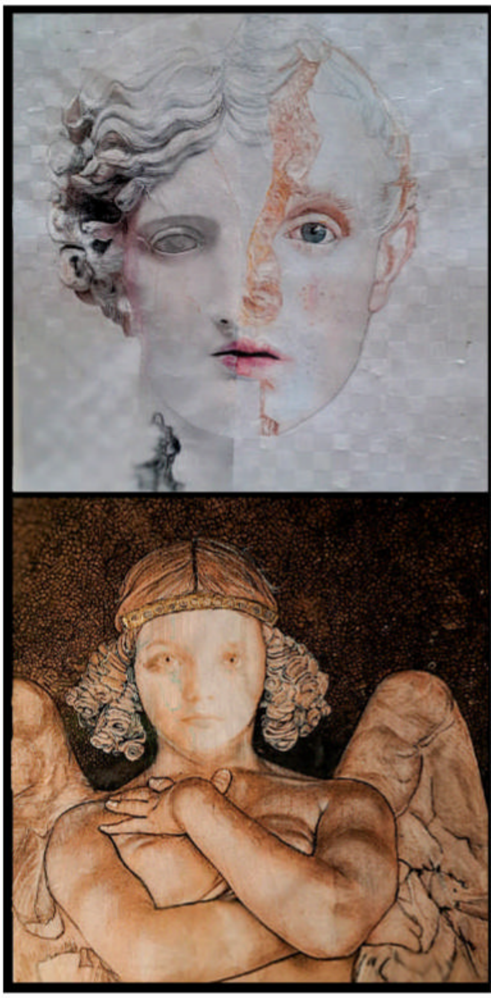








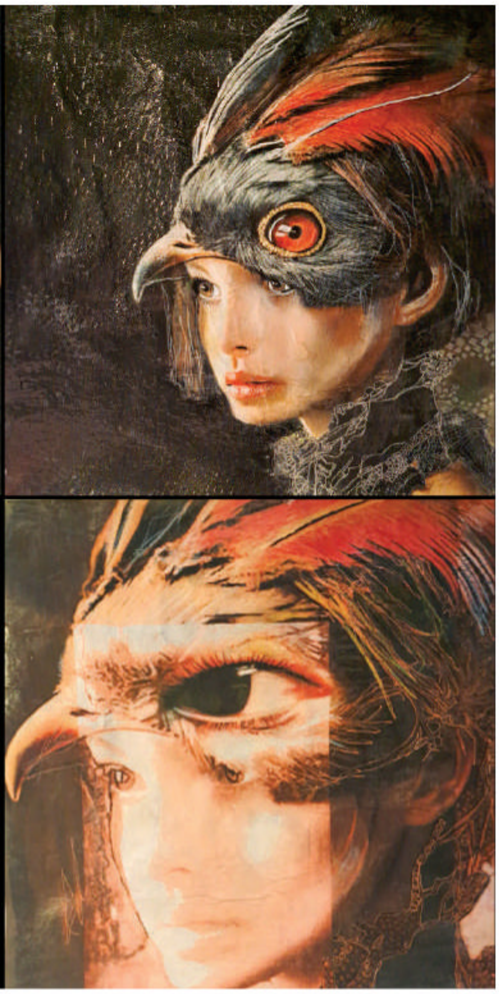
REINHARD RIEDEL

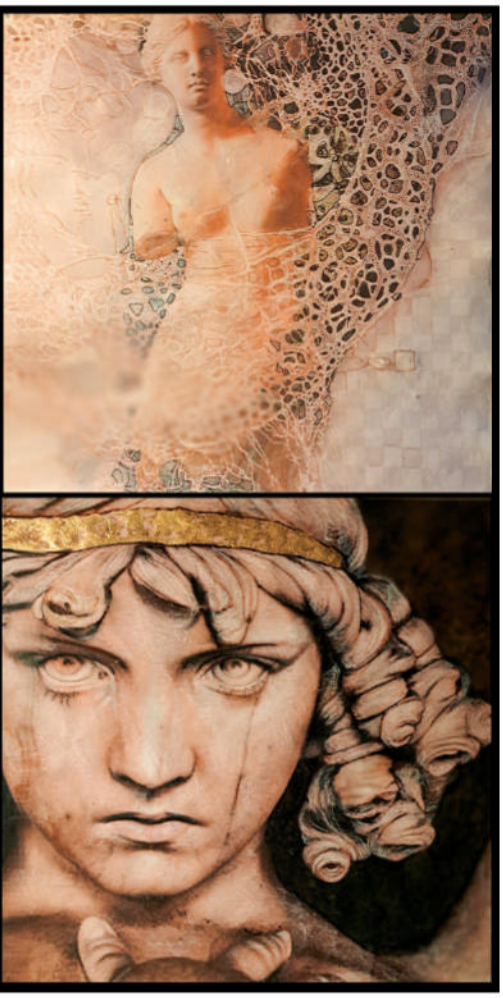


Mathematics and art might seem unrelated, but Reinhard Riedel shows how they can complement each other. His journey didn't start in a studio but in computer science and mathematics, where logic and precision shaped the way he thought. Yet, creativity had always been part of him, rooted in a deep connection to craftsmanship and hands-on creation. When Reinhard devoted himself to painting, he didn't abandon structure. Instead, he used it to shape a visual language uniquely his own.

For him, art isn't about sudden inspiration; it's skill that sustains it. From an early age, he was surrounded by artisans and learned woodworking, metalwork, and masonry. Those skills later influenced how he built his paintings. Every piece is layered with care, every material tested, and every technique refined. Nothing happens by accident.

Scan to explore more of Reinhard's work

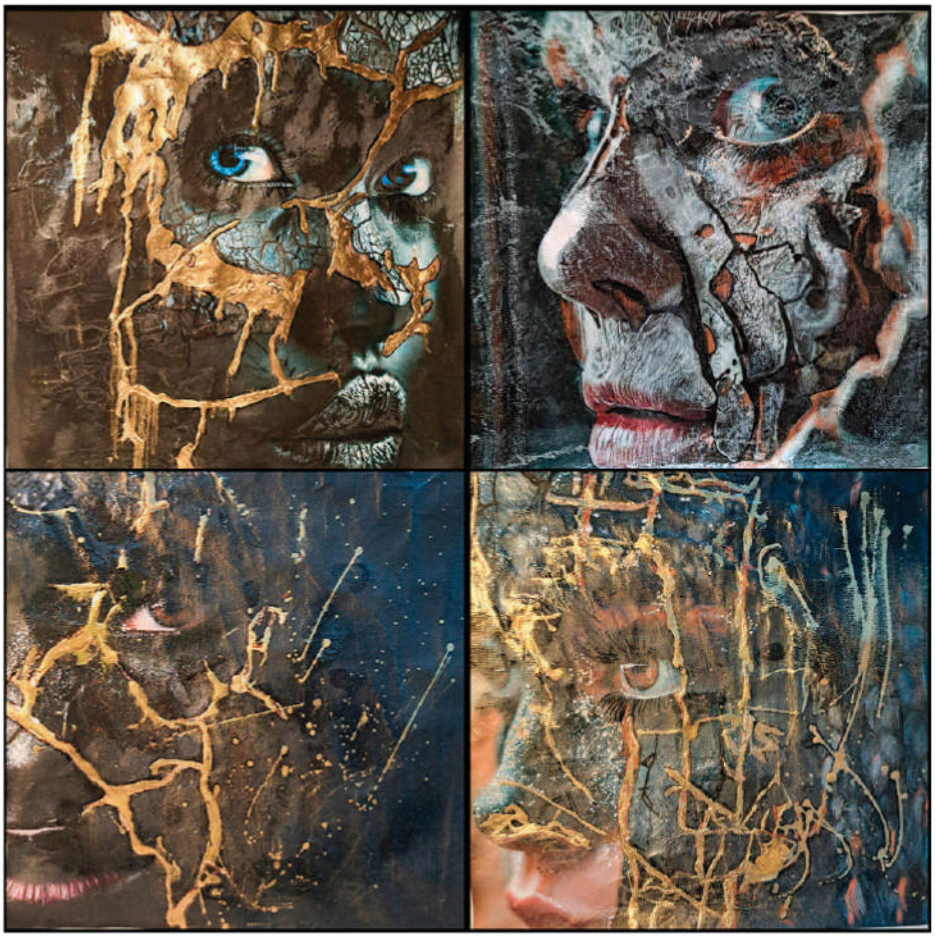


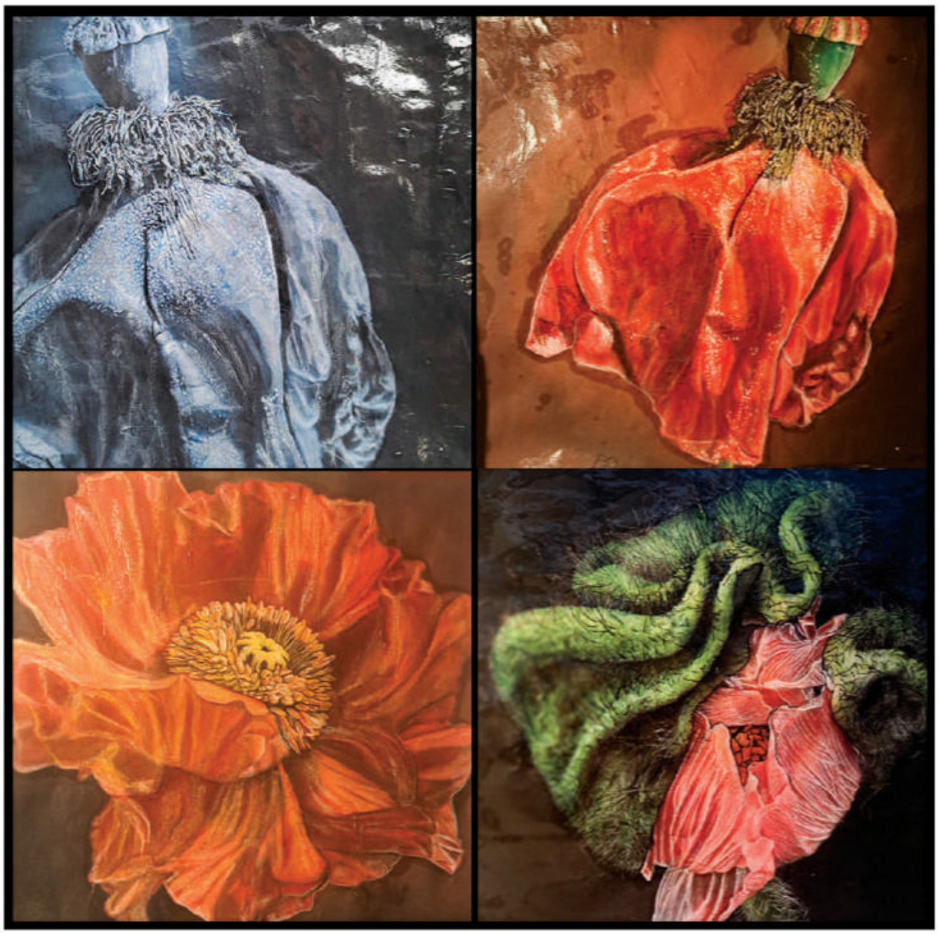


Art in the Balance of Structure & Freedom

Reinhard's process is unique. His paintings don't fit into a single category. They are constructed from different materials that create depth and dimension. He starts with airbrush and pastels, then adds watercolor, oil and acrylic before finishing with metallic foils and marine varnish. The result is a surface that responds to light in ways no screen can capture. Colors shift. Textures emerge. The painting changes depending on the angle and the light.

Rather than working on single canvases, he often develops modular compositions: a series of smaller square paintings, each one capable of standing alone or working in harmony. This approach allows each piece to adapt to different spaces. They can be rearranged, rotated or combined in new ways. The viewer isn't just observing but engaging with the work, shaping its meaning through their perspective.





Abstraction never appealed to him. He sees the human figure as unmatched in its ability to convey emotion. What fascinates him most is fleeting beauty, that brief moment when youth, energy, and presence come together in something impossible to hold onto. As a young artist, Reinhard was drawn to Gottfried Helnwein's work and aimed for a similar level of technical precision, but always with his own vision. Fashion photography and the way light is used in fine art photography continue to influence his paintings. Shadows, composition, and the subtle ways lighting transforms an expression all play a key role in his work.

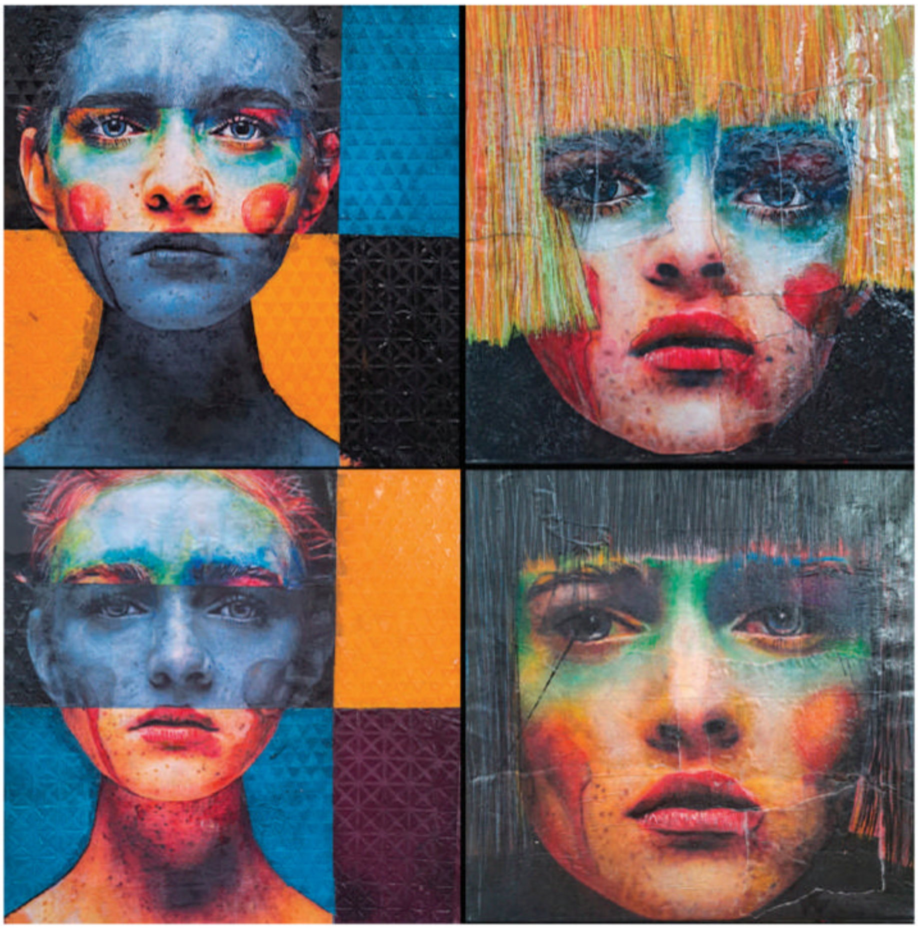
Though he uses digital tools to map out compositions, they serve only as a guide. A screen can generate a perfect image, but it lacks texture, layers and the subtle shifts of light that give a painting its presence. Reinhard's work isn't just something to look at. It's something to experience, something that changes with time, perspective, and environment.

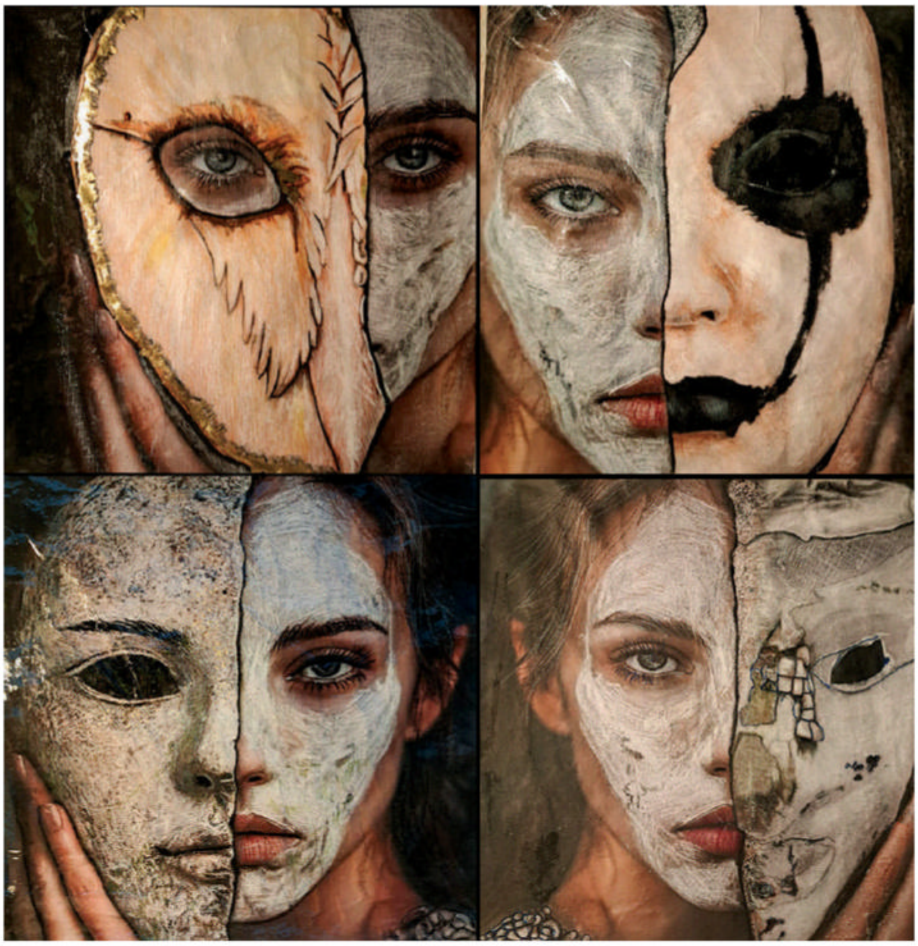
This interaction is at the heart of what he creates. His paintings don't impose a fixed meaning but invite the viewer to interpret them.

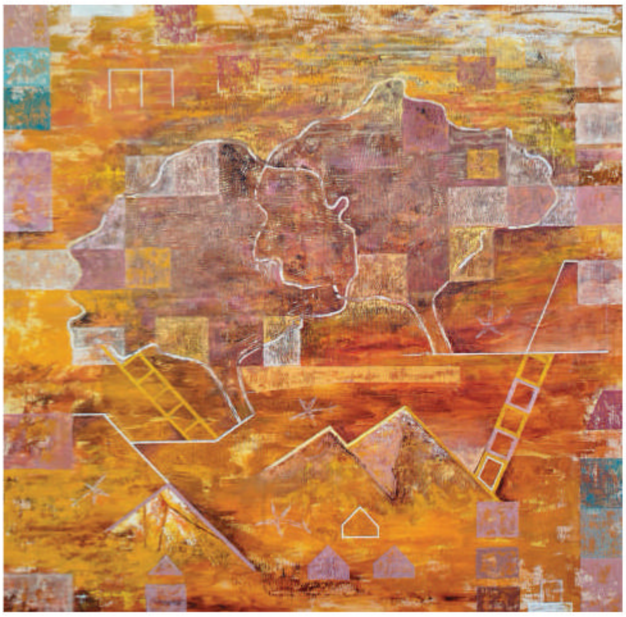
Perception shifts depending on the angle, the light, and the observer's own perspective, creating an ongoing exchange between the work and its audience. This is especially true in his polyptychs, where compositions can expand, rearrange or rotate, creating endless variations. His art never settles. It remains open, constantly evolving with the way it is perceived.

At its core, Reinhard's approach challenges the idea of a painting as a static object. To him, a work of art isn't just an image but something that evolves, shaped by light, space, and the people who engage with it. It isn't meant to be confined within a single frame. Instead, it continues to unfold with every new encounter. His work is a reminder that art isn't just made. It is experienced. The act of looking becomes part of the creative process itself.

At a time when technology is transforming art, Reinhard's belief remains the same. The artist's own hand is essential. His paintings are not fixed in place; they shift, respond, and invite. For those starting out, his advice is clear; skill comes from doing the work. Dedication and persistence make the difference. Art belongs to those willing to give themselves to it fully.



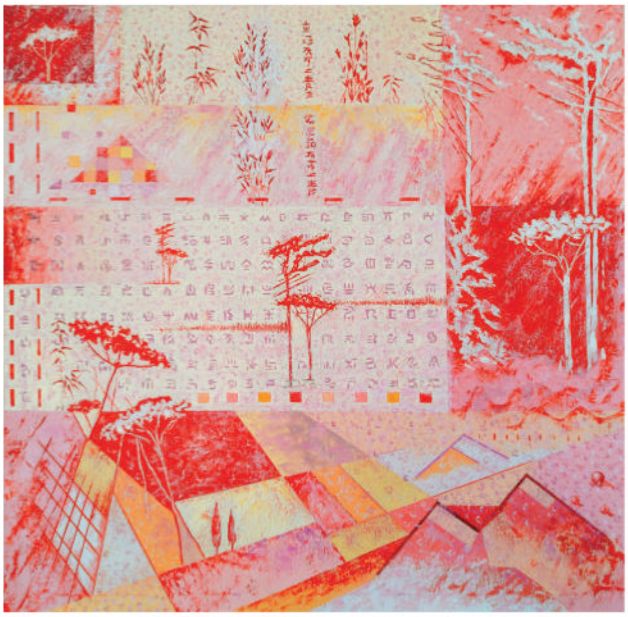




JOSE
MARIA CAL

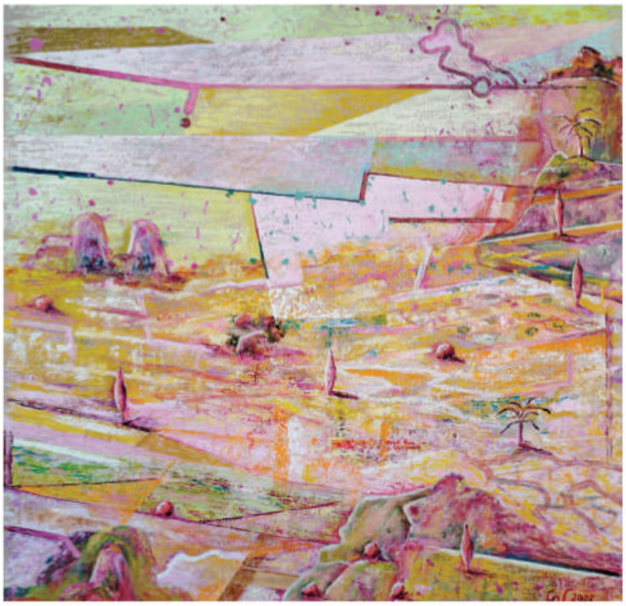
Jose María Cal captures more than just landscapes. His paintings hold movement, shifting light, and the essence of time itself. Through color and texture, he channels the warmth of the Mediterranean and the fleeting beauty of nature.

Born and raised in Valencia, Cal's artistic journey began in childhood, shaped by his admiration for Dalí, Picasso, and Miró. Recognizing his talent, he pursued formal training at Barreira Academy of Fine Arts, later graduating at the top of his class from the EASD School of Art and Design with a specialization in industrial design. Over the years, he worked with major automotive brands, including BMW, Audi, and Renault, yet painting remained his true calling.



His work is a study of landscapes in constant transformation, where color and texture evolve to reflect nature's perpetual changes. Deep blues recall the ocean's currents, while rich ochres and golds reflect the dry, sunlit terrain of the Mediterranean. His compositions are immersive, carrying both the weight of history and the lightness of a passing moment.

In recent years, his artistic exploration has expanded to sustainable art, leading him to further studies at the Polytechnic University of Valencia. He also trained in plein-air landscape painting under Helena Blankenstein, refining his approach to capturing natural light and movement on canvas.



The artist has exhibited in renowned venues such as Hopper Space in Madrid and the Mario Monreal Cultural Center in Sagunto. His work has been featured in the VI Valencia Biennale and numerous group exhibitions, earning recognition for its striking use of color and form.

Through his art, Jose María Cal creates spaces filled with memory, landscape, and emotion. His paintings are not just reflections of nature but expressions of its ever-changing presence, preserving the light and textures of the Mediterranean in a way that feels timeless.

LARISA PITKEVICH

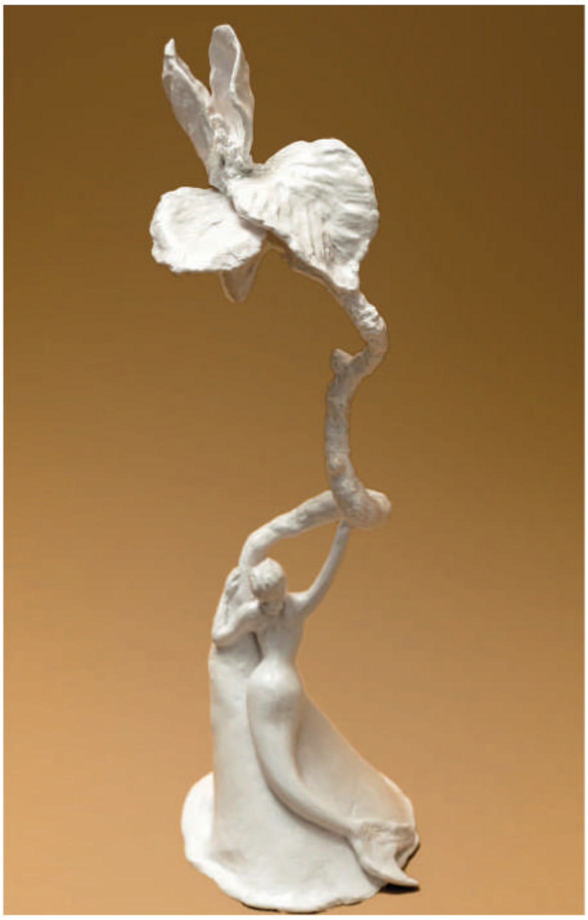
Larisa Pitkevich is a self-taught sculptor who explores fundamental human experiences through her art. With a background in fashion, she discovered her passion for sculpture in 2024. In her first year as an artist, she won the Excellence Award 2024 at the British International Contemporary Art Contest for her piece ***Need for Beauty***. The Pinacothèque Museum in Luxembourg also recognized her artistic achievements during the Luxembourg Art Prize 2024.

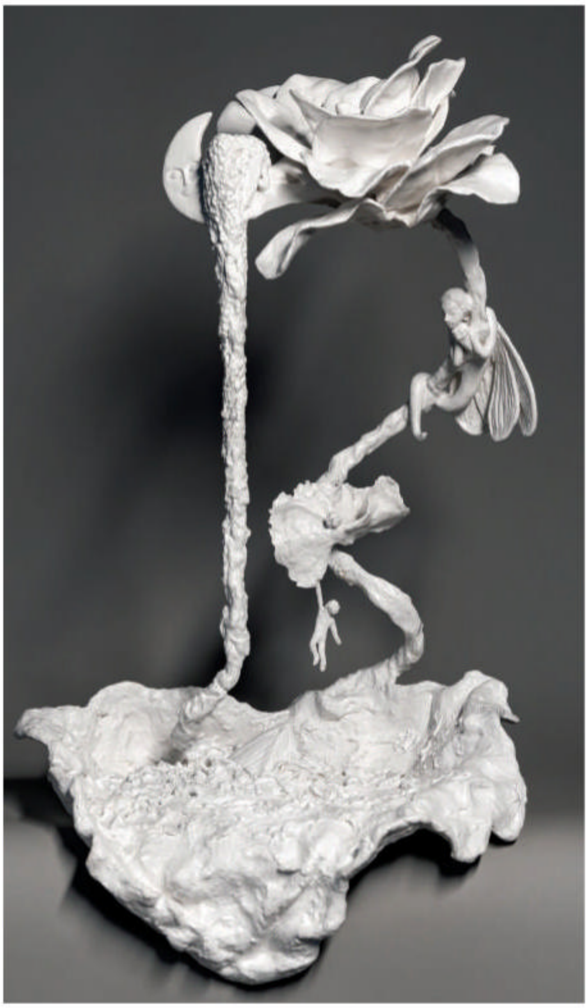
Larisa's artistic vision moves between strength and vulnerability, challenging the viewer to reflect on their own boundaries and inner journey. ***The Need for Beauty*** captures the human longing for something greater, a reminder of both fragility and courage in facing the unknown. ***Another Side of the World*** explores the duality of existence, light and shadow, hope and uncertainty, leaving space for personal interpretation.

More than static objects, her sculptures create a dialogue with the audience. Through them, she examines inner conflicts and universal aspects of human nature. Every figure tells a story, quietly asking who we are and what drives us. Working with polymer clay, Larisa shapes pieces that feel both weightless and solid, delicate yet striking in their presence, often filled with astonishing detail that invites close observation.

Her work has been exhibited at Gallery NAT in London and Museo Del Mar in Spain, with an upcoming showcase at Museo Luigi Bellini in Florence. Larisa's sculptures are more than forms in space. They reflect a constant search for meaning, a world in motion, and a belief that beauty has the power to inspire change. Each piece invites contemplation, offering more than a visual experience.

For Larisa, art carries responsibility. She creates with purpose, aiming to inspire and spark inner reflection. Her sculptures do not provide simple answers. They open a space for thought, reminding us that art is a journey toward meaning, emotion, and the beauty that moves us forward.

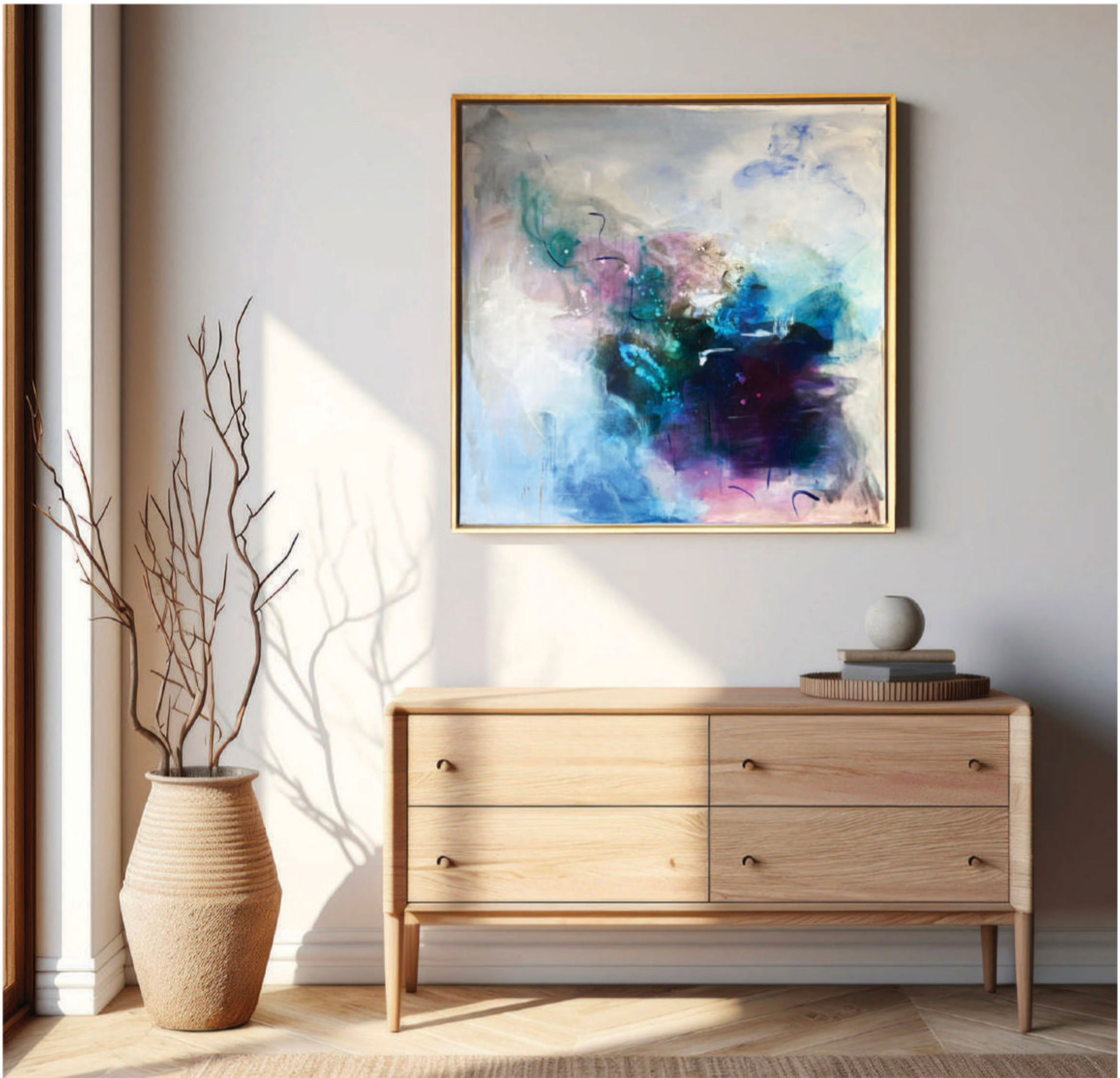




LAURA FERRARI

Laura's canvases reflect a world woven from delicate color transitions, spaces filled with light, and the rhythm of nature. Each composition carries a sense of ease, inviting a moment of stillness, inner balance, and escape from the everyday.

Although art was a part of her childhood, life led her down a different path. Law and notary studies shaped the professional direction she followed for years, but the need to create never faded. Colors gradually found their way back into her world, first through watercolor and small illustrations, then through a deeper engagement with canvas.



The global pause of 2020 marked a turning point. At a time when many sought calm, Laura rediscovered herself through painting. Colors became a language to express what words often cannot, a feeling of freedom, lightness, and presence in the moment. Learning, experimenting, and exploring artistic techniques soon became part of her daily life, and her commitment to painting opened new doors.

Today, her work blends elements of abstraction and impressionism, creating a visual experience that floats between dream and reality. She draws inspiration from nature, the way light filters through leaves, the shimmer of water, the movement of clouds. Laura's palette is filled with shades of blue, green, and violet, layered with transparent washes that add depth and vibrancy.

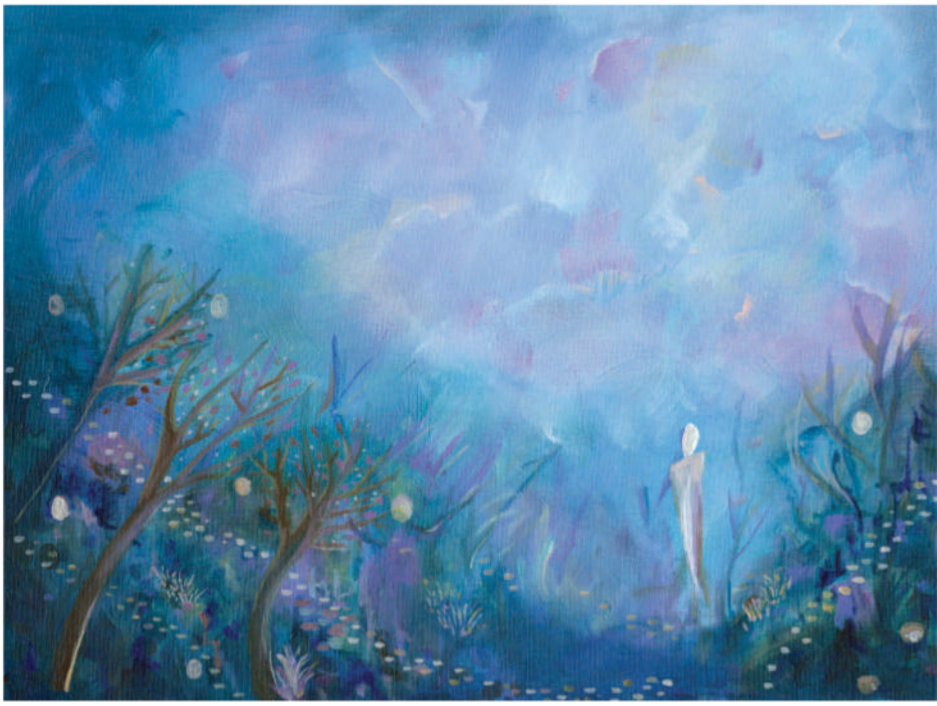
Music is always present in her creative process. The sounds of the piano, cinematic compositions, and the soft tones of the harp blend with her brushstrokes, bringing rhythm and sensitivity to each painting. This connection began in childhood, when she played the violin. Two years ago, she discovered the harp, an instrument whose delicate tones perfectly match the atmosphere of her work.

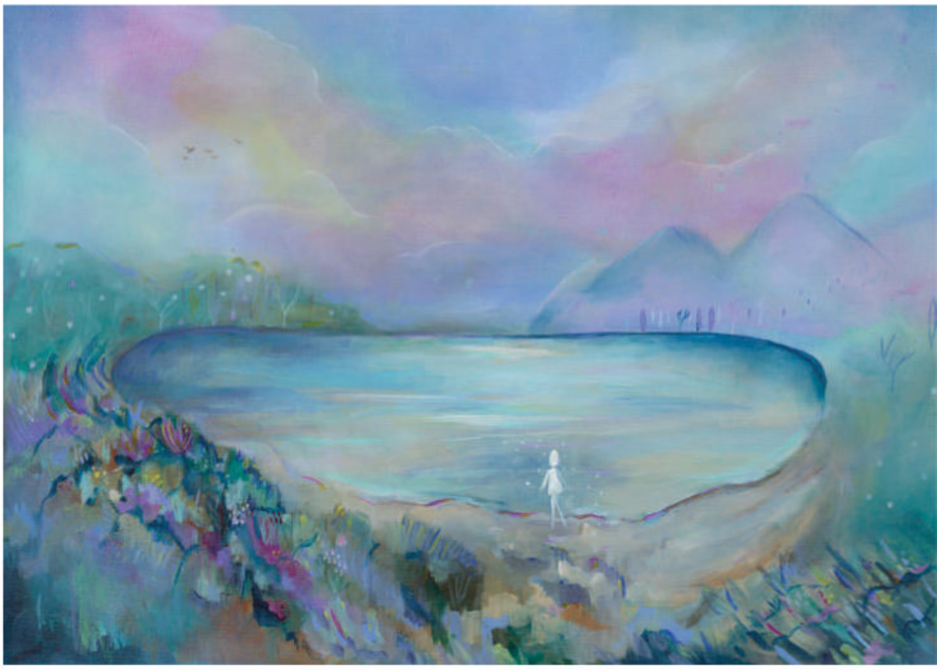
Laura's art is gaining international recognition. Exhibitions have become part of her journey, and her participation in the Art Capital fair in Paris in 2025 confirms that she has found her place in contemporary art.

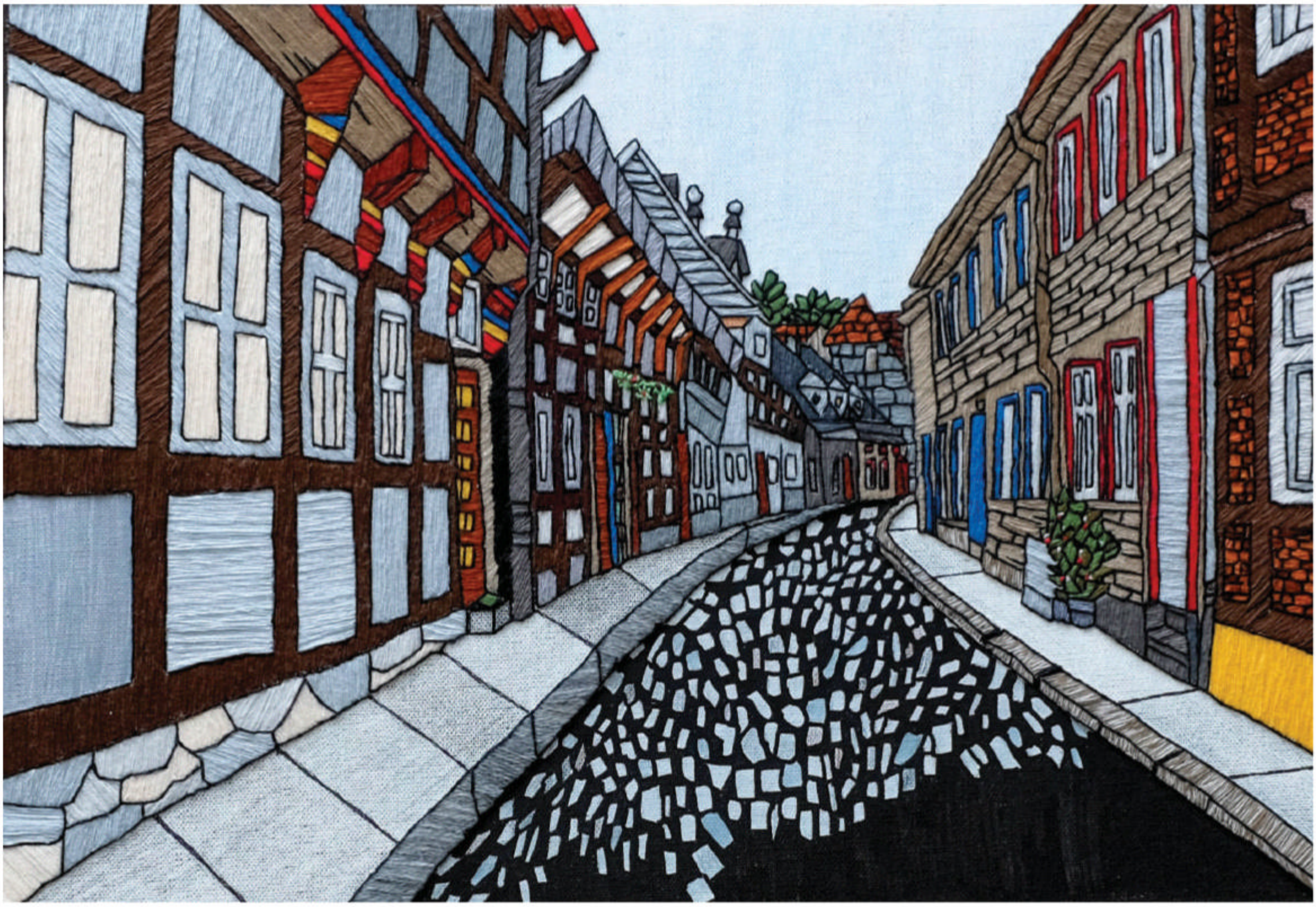
At the same time, her exploration of art therapy is opening new possibilities, as she believes that art can be a bridge between inner peace and the world around us.

Her paintings are more than a visual experience; they invite introspection. Collectors see them as a source of serenity, bringing warmth and poetry into everyday life. In her work, art is more than decoration; it is a bridge of subtle emotions that often remain hidden.

This is a story of courage, of listening to an inner voice and discovering a new path even when all directions seem set. With each brushstroke, each layer of color, Laura paints a personal journey, from the structure of a legal career to the freedom of the canvas, from a forgotten dream to a realized vision.







KERSTIN HEINZE-GROHMANN

In Kerstin Heinze-Grohmann's work, thread is never just a material. It carries memory, care, and quiet connection. Her art isn't limited by shape or surface; it opens a space where time, story, and presence come together.

She grew up in East Germany, where her first creative tools were yarn and a needle. As a child, she recreated Van Gogh and Monet using only magazine cutouts brought from the West. Those images, unreachable in her everyday life, shaped how she saw art. Not as something distant, but as something that could belong to her.

At sixteen, Kerstin began formal training in textile design and quickly developed a sharp eye for material and structure. But she never stayed within the expected lines. Driven by curiosity, she started blending textile work with painting. Over time, that exploration grew into a visual language of her own, inspired in part by comics. The result is a vivid combination of thread graphics, needle painting, and figurative scenes.

Scan to explore more of Kerstin's work

Kerstin's pieces often feel like small stages. People appear in kitchens, on the streets, suspended between stillness and motion, as reality and imagination blur. The viewer doesn't just observe; they step inside. Each scene unfolds gradually, woven with delicate silk threads that do far more than decorate. They connect characters, suggest movement, shift focus, and add depth.

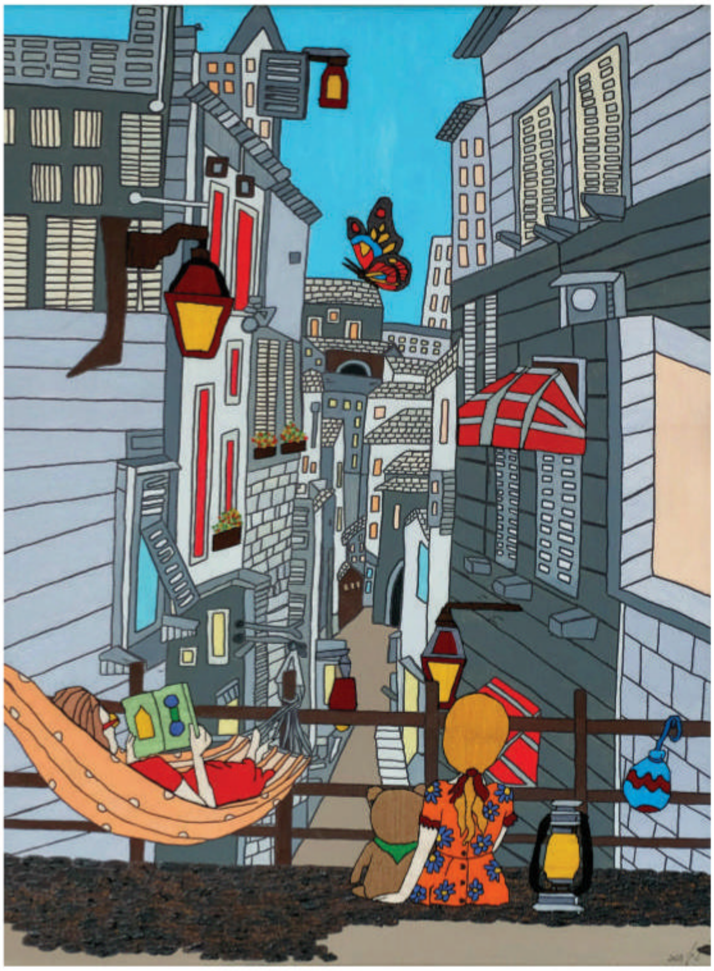
She constantly returns to a quiet question: *Why is textile work still seen as less important? Why the divide between painting and craft?* In a world that moves quickly and forgets easily, she brings back time, texture, and tradition; not as sentiment, but as something that still speaks.

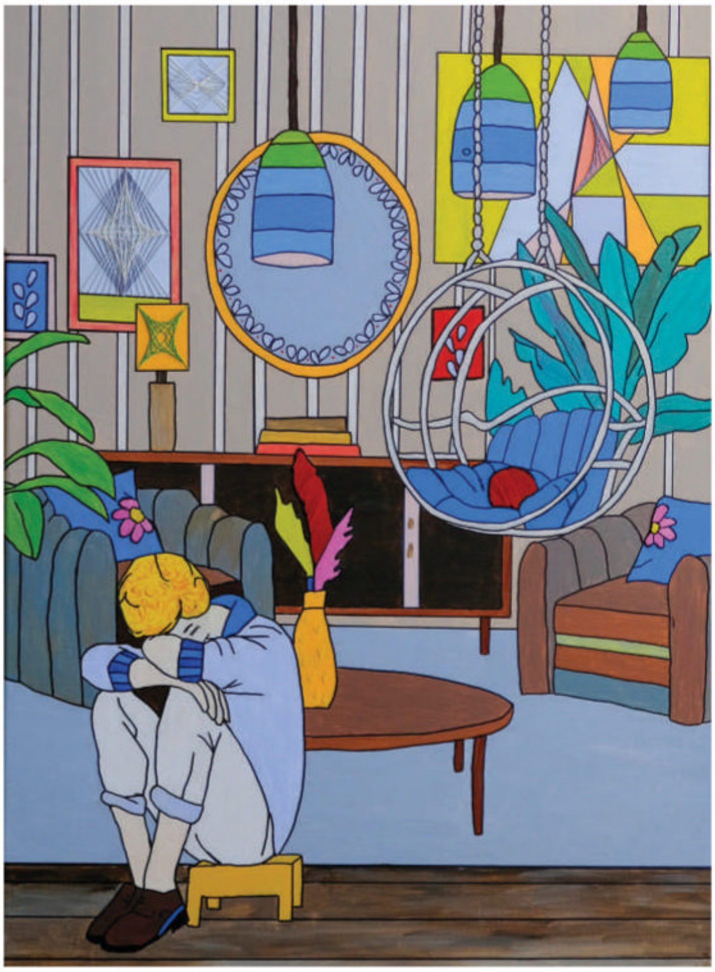
Kerstin doesn't choose her materials from theory; they emerge from the work itself. Handmade paper, canvas, found fabric, she lets each surface lead the way. One turning point came when she revived needle painting, a technique that dates back to the 7th century BCE. From a distance, the threads resemble brushstrokes. Up close, they reveal a different kind of structure. That tension between soft and sharp, between what you see and what you feel, is where her voice finds its form.

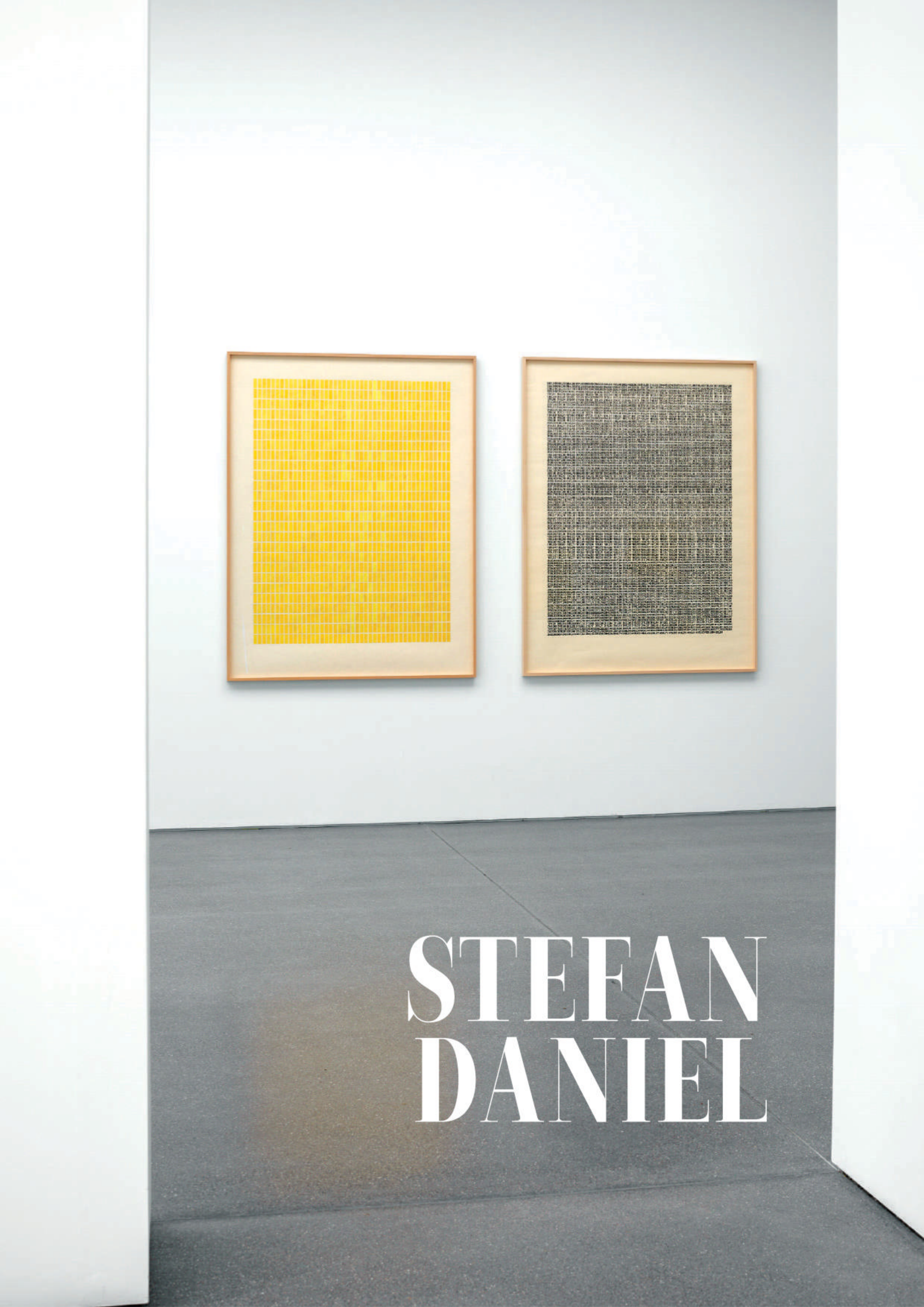
Today, Kerstin's practice includes still life, city scenes, and floral compositions. Some are painted, others stitched. Some carry her comic-style figures, while others stay silent. However, all of them share the same intention; to create presence through texture, story, and care.

Beyond her own work, Kerstin creates space for others. She's an ambassador for the Swiss Children's Hospice Foundation and the founder of Vielfaeltig, a mobile gallery project. For her, art is a way to connect, to listen, to build something lasting. It's not about filling space. It's about opening it.

At a time when the world often overlooks what is slow, handmade, or quiet, her art stands steady. Each thread holds a memory. Each piece offers a pause. And between what we were and what we might still become, she creates a path.



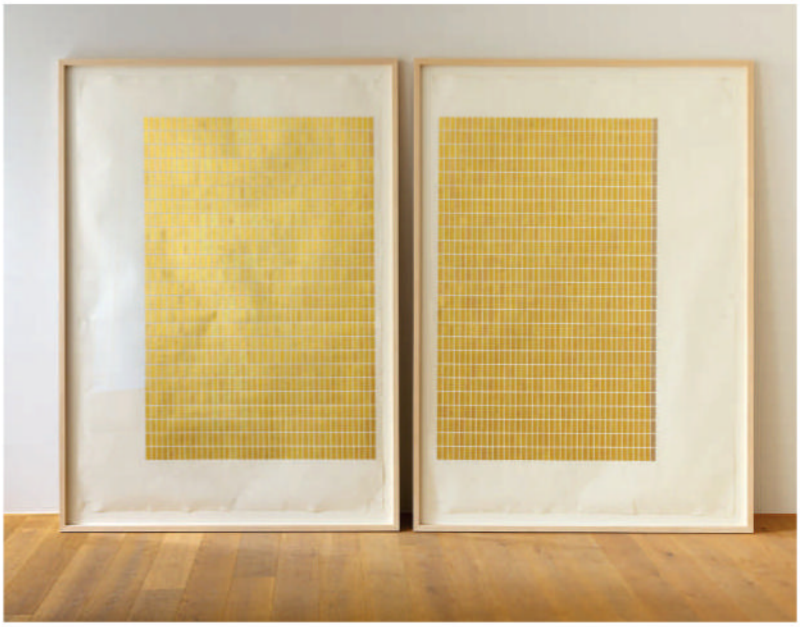




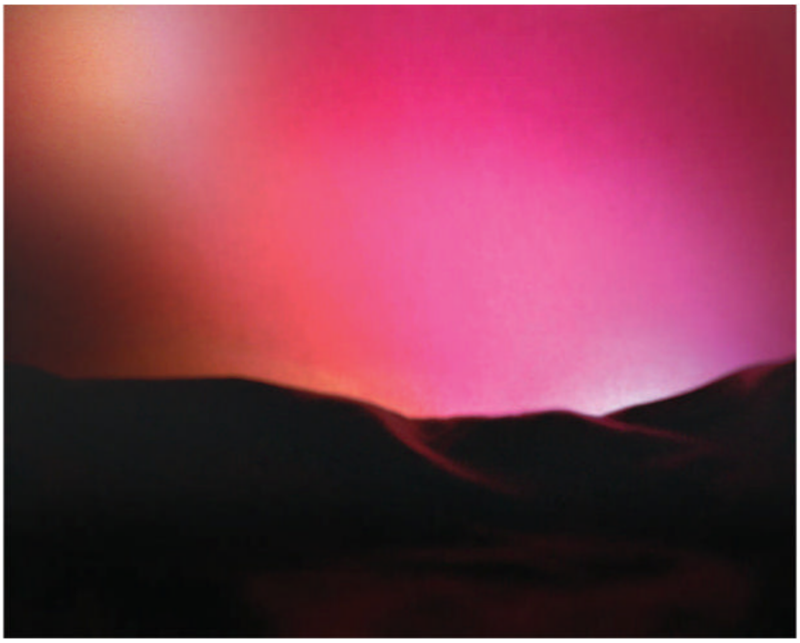
STEFAN DANIEL

Stefan Daniel explores the transformations shaping the Earth. His work examines the impact of human activity on nature, from melting glaciers to ocean pollution and the loss of biodiversity. He translates these themes into photography, installations, neon signs, and prints. Each piece is informed by years of research, observation, and dialogue with scientists.

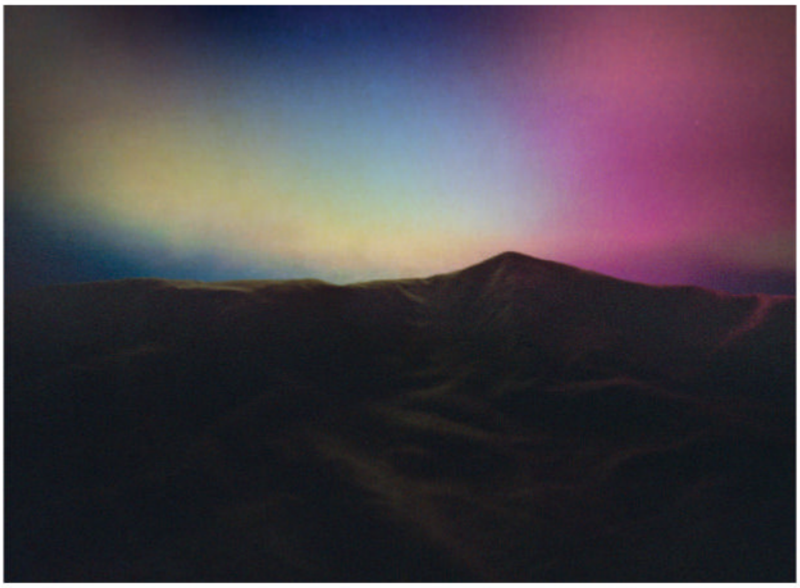
The Golden Cage (2022–2023) series is built on geometric structures. Golden rectangles form a grid, evoking repeated climate debates and the economic systems fueling both wealth and rising CO_2 levels. The white background takes on the appearance of a lattice, alluding to the constraints of these discussions and the structural entrapment of modern economies. Gold leaf, reminiscent of its historical use in ancient artifacts, speaks to resource exploitation in the Global South, where mining often leads to ecological devastation. The final column, rendered in contrasting tones, marks the current chapter in Earth's history.



In **Lightscapes** (2022), Daniel explores how we perceive and understand landscapes. He uses a camera obscura to create images that appear to depict glaciers illuminated by shimmering auroras. However, these images are actually photographs of meticulously staged models constructed from protective geotextiles taken from the Rhône Glacier and lit with colored lamps.



This controlled environment highlights the tension between natural landscapes and human intervention. The work prompts questions about how we consume images of nature and emphasizes the connection between our energy consumption and the climate crisis.



Daniel's practice frequently relies on minimalist and abstract forms. He strips his compositions down to their essence, creating works that highlight the tension between control and collapse, order and disorder. His cross-media approach brings together historical references, scientific inquiry, and contemporary ecological concerns. The urgency of his themes is met with precise visual clarity, drawing attention to the fragile balance that sustains life on Earth. His work does not offer simple answers but instead invites the viewer to reconsider their connection to a planet that is being reshaped before their eyes.

Scan to explore more of Stefan's work

TANJA LEUENBERGER

Tanja Leuenberger, known artistically as Lionhill, doesn't paint the world to explain it. She listens to it from within, translates it into feeling, and allows that feeling to take form.

It doesn't try to convince; rather, it reaches quietly, and in that stillness, it finds its strength.

From an early age, she reached for paper and colour whenever words fell short. For years, her work remained unseen, like a private language spoken between her and something deeper. It took time to understand that what comes from an honest place can also find its way to others; not by instructing them, but by gently opening a space where they might recognize themselves.

Tanja's work is not bound to a single form; painting, digital media, and mixed techniques flow together without hierarchy or separation. For her, art isn't a category. It is a movement, a state, a question that begins within and slowly finds its shape. What emerges can shift, pause, disappear, or return unexpectedly. She welcomes that change; there is no resistance to it, only presence.

Over the years, her process has become more deliberate, but never rigid. She used to rely entirely on intuition; today, she allows structure to enter without forcing it. That balance between intention and spontaneity is what keeps each piece alive. Even when a work seems finished, she keeps listening.

Some canvases stay in the studio for weeks, sometimes months, until they quietly let her know they are ready. The materials Tanja uses never come first; the emotion does. Colour, line ,and texture follow the internal rhythm of what wants to be expressed. She doesn't embellish or exaggerate.

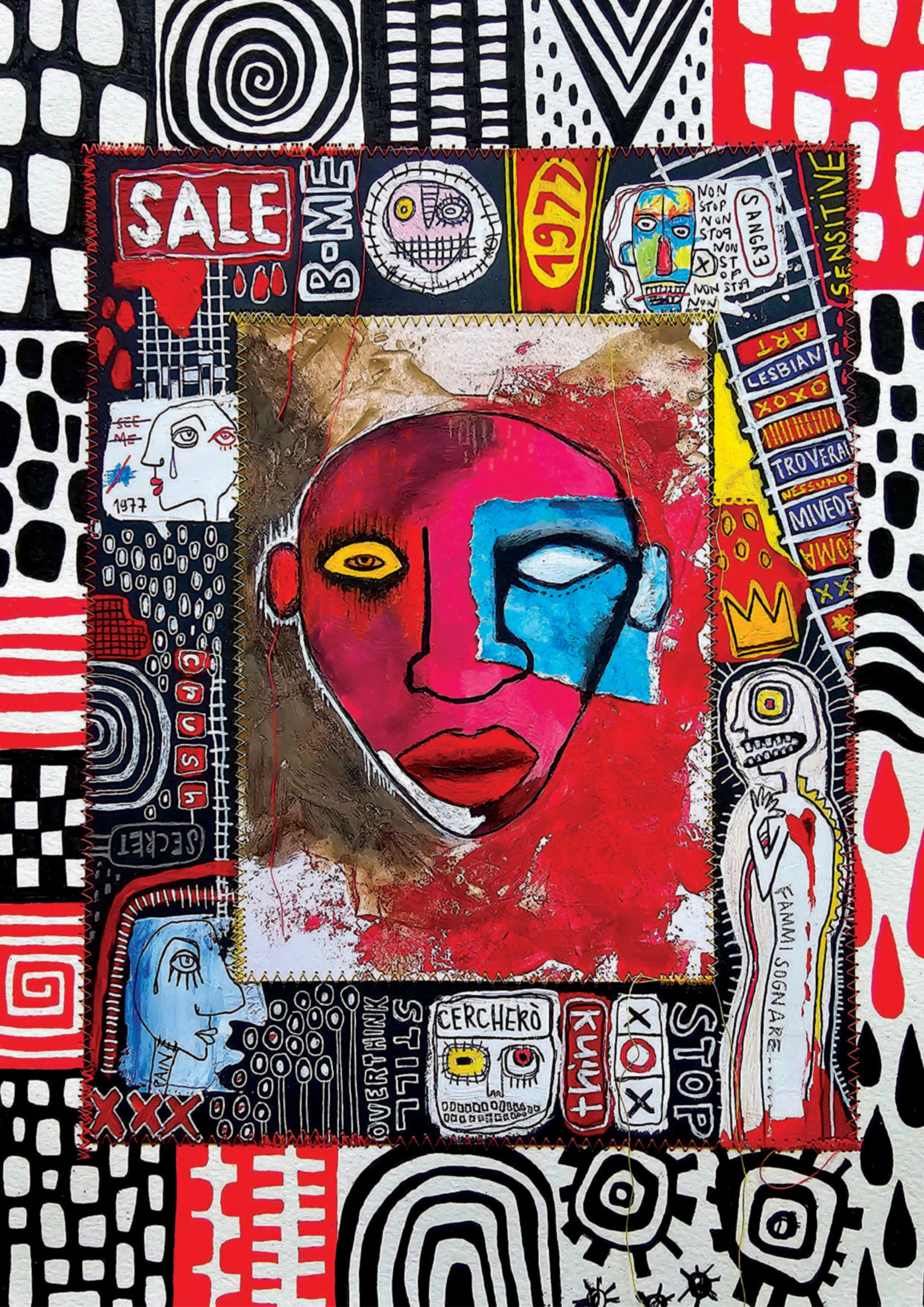
Her compositions often contain contrasts or layered tensions, not as design choices, but because that's how emotions move.

In the interview we held for our magazine, Tanja reflected on her creative path with rare clarity. She spoke of the moment when she realized that her art, once deeply personal, could offer something to others. Not answers. Not solutions. Just a place to meet themselves. That realization didn't come suddenly. It unfolded quietly, just as her images had.

Tanja believes that meaning is never fixed. Each viewer brings their own history, their own eyes, and their own longing. Sometimes, people see things she never anticipated. She doesn't try to correct them. She listens.

"She lets the work live its own life beyond her." That, she says, is when art truly begins to breathe.

Scan to explore more of Tanja's work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There is a kind of stillness in her process; not a lack of movement, but a kind of listening that runs deeper than thought. When she paints, she enters a space where time dissolves and something quieter takes over. That space is sacred to Tanja. And it is that experience she wants to make visible. Not through grand gestures, but through a presence you can sense, even if you can't name it.

She sees art as a way of returning. Not escaping the world; but touching it more truthfully. She doesn't look for external themes. Everything she needs already exists within her: a fragment of memory, a silent question, a trace of a feeling. If it moves her, it finds a form, and if not, she waits.

What she creates doesn't function as a message. It doesn't speak in headlines. It doesn't ask to be explained. It asks to be met.

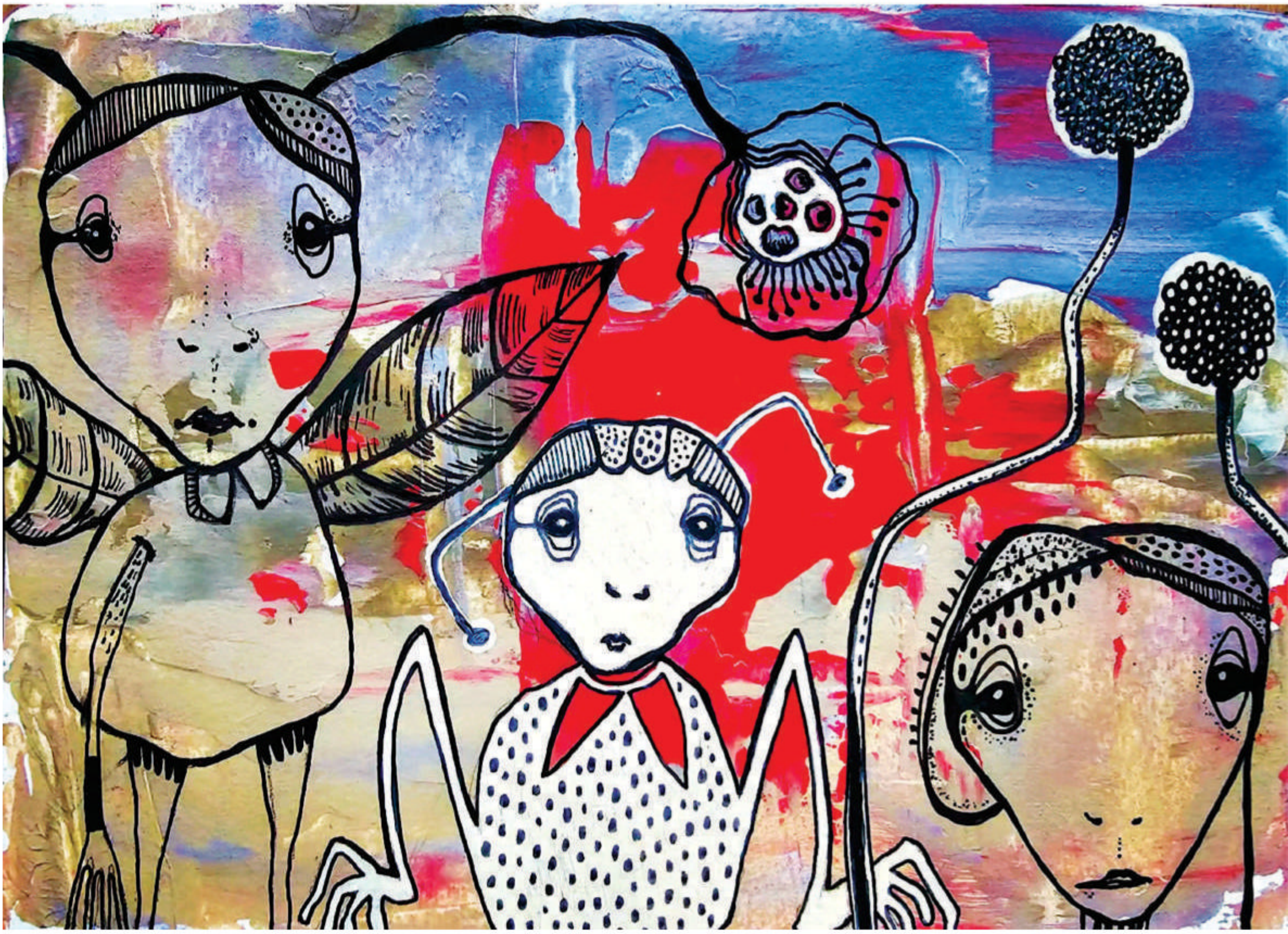
"She offers it not as advice. Just as an open door."

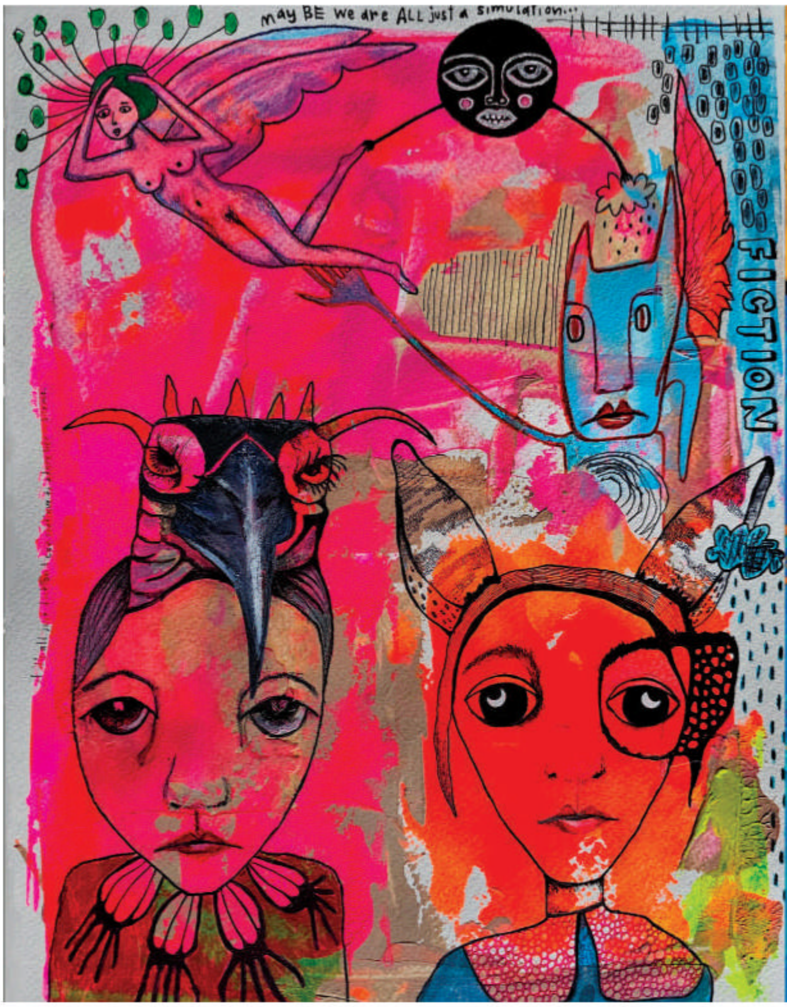
Because honest creation doesn't require skill. It asks only for the courage to look inward.

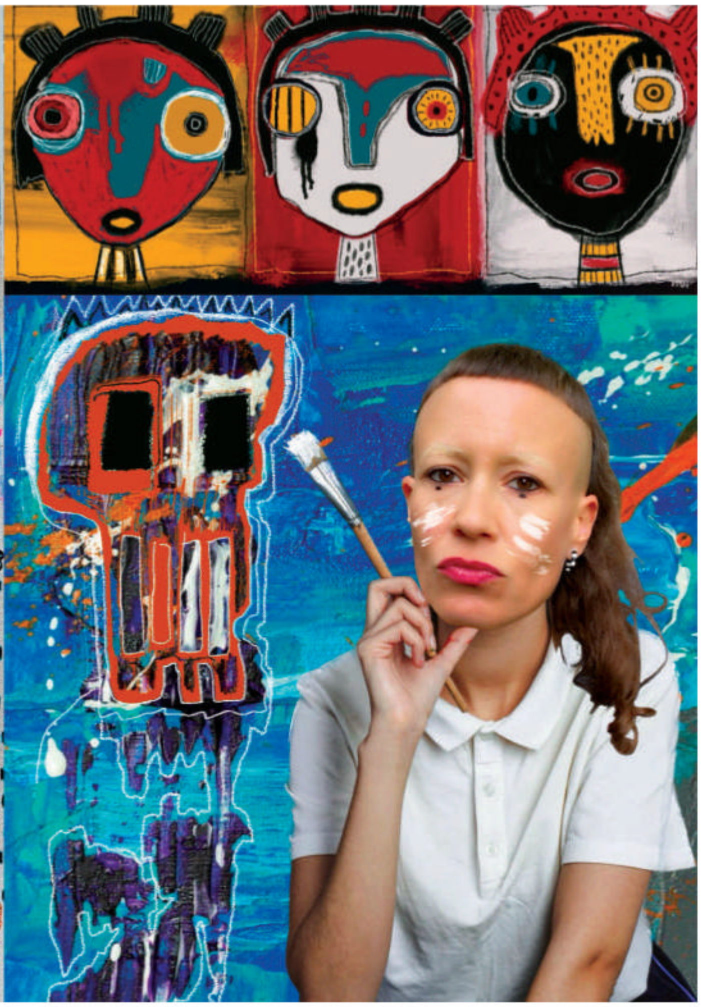
For Tanja, contrast is not conflict. It is dialogue. She is drawn to unexpected combinations; visual, emotional, conceptual, because they reflect the complexity of what we feel. Sharp edges, soft gradients, and fractured lines. None of it is random. Every choice comes from an internal pulse, a moment of resonance she can't always explain, but knows to trust.

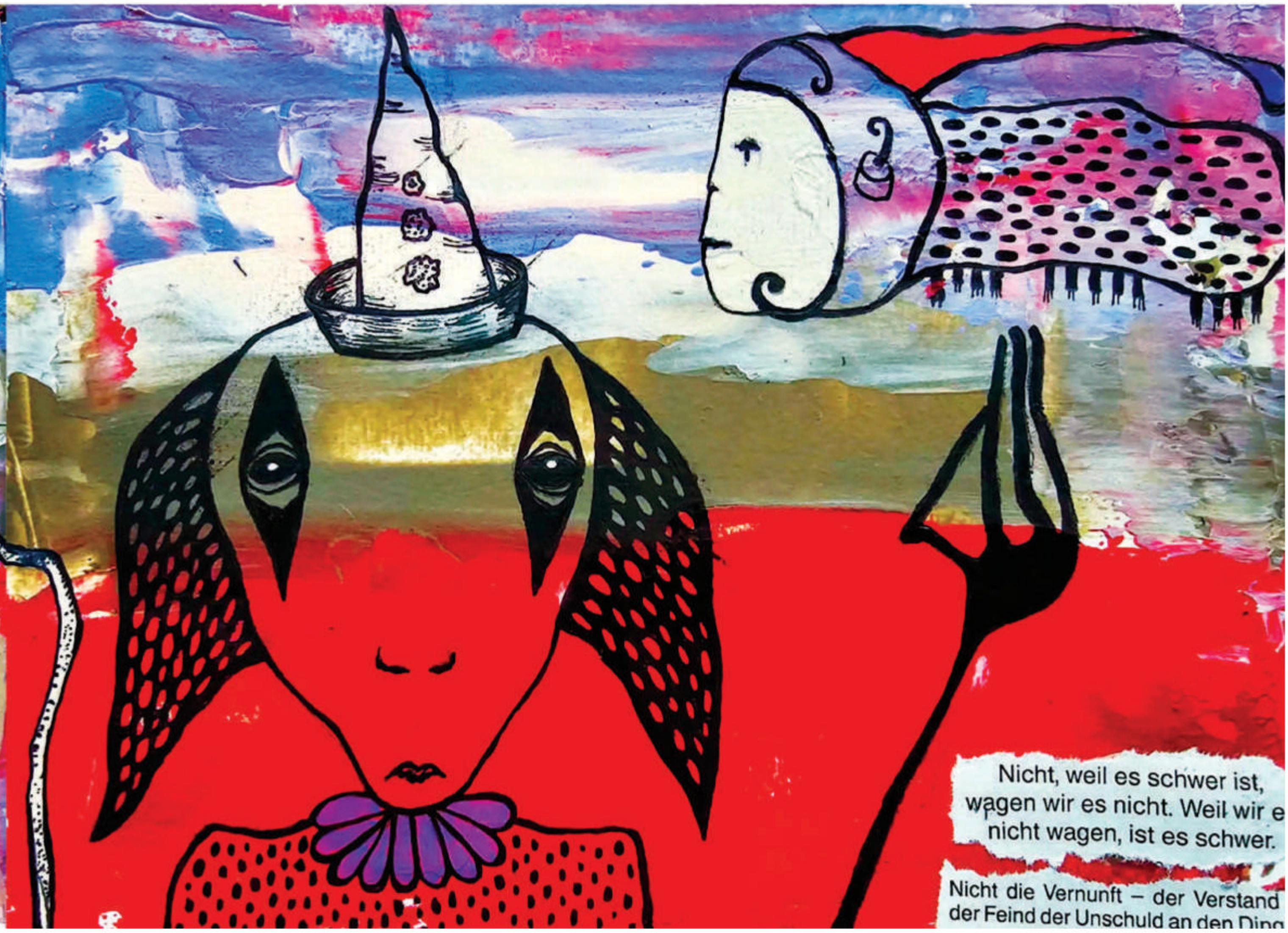
She does not seek provocation, and yet her work moves people. Perhaps because it offers something rare; a space without judgment. A place where uncertainty is not a flaw, but a beginning. Her paintings do not demand attention, but they invite reflection. They do not impose meaning, but allow it to unfold, slowly, over time.

That sensitivity to the invisible, the fragile, the not-yet-formed runs through everything she does. And it is why her art resists being placed in boxes or styles. It belongs to a different rhythm. One that doesn't hurry. One that listens.




may BE we are ALL just a simulation...
FICTION

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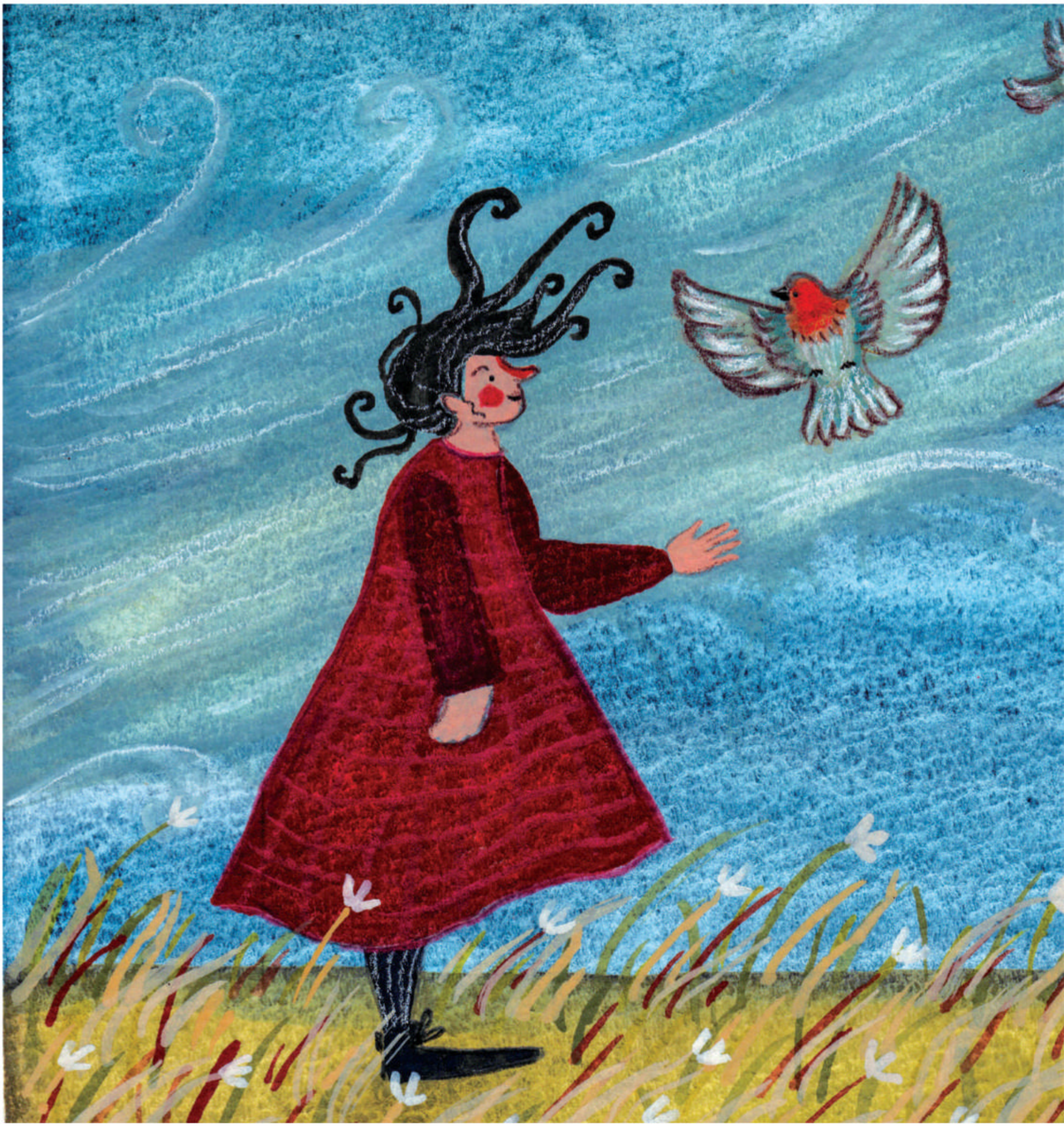
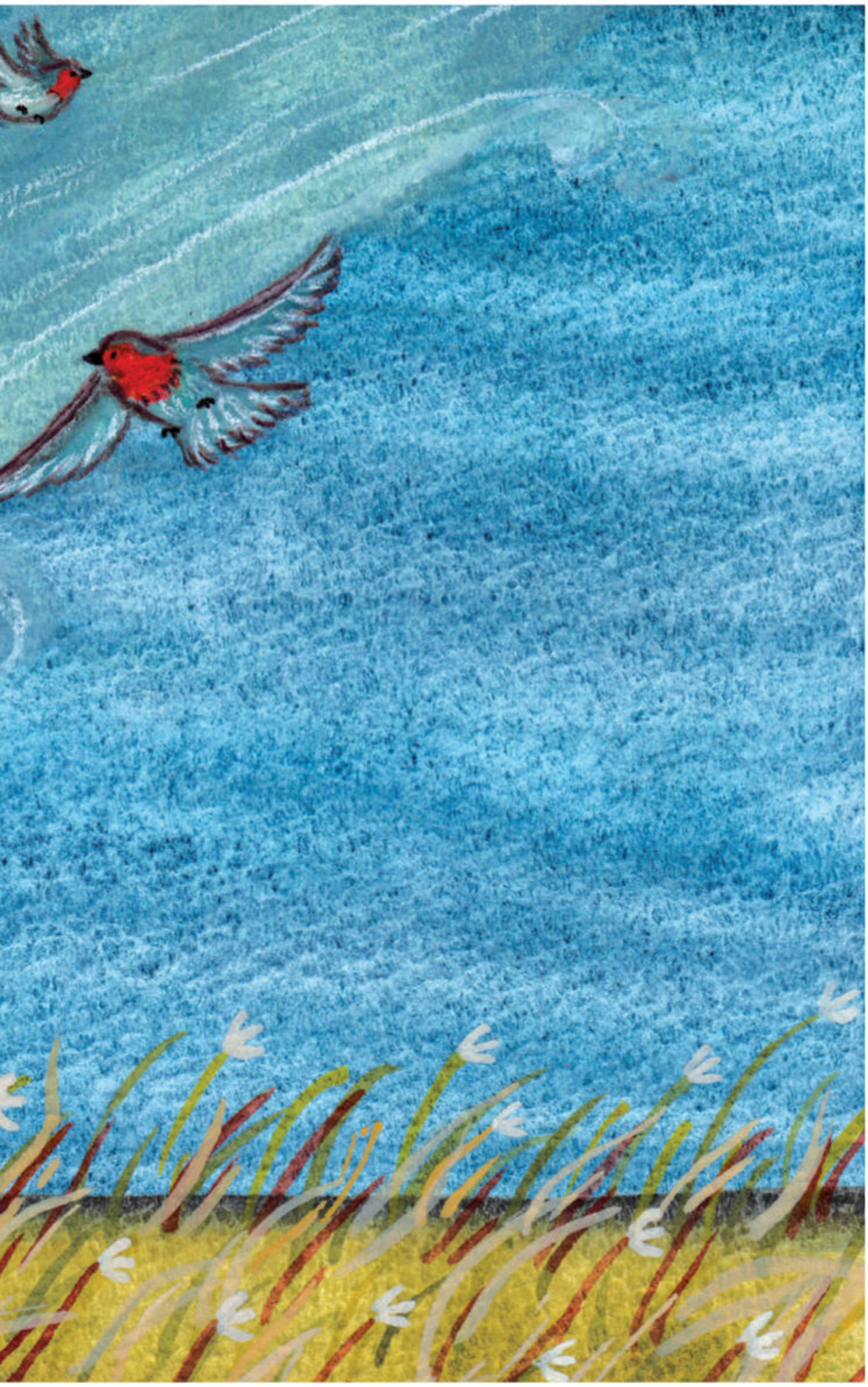
MRS. HELICHRYSUM



ART THAT HOLDS THE WARMTH OF A STORY



The work of Sophia Van Der Bank, known as Mrs. Helichrysum, carries a quiet intimacy, a tenderness that lingers. Her illustrations and paintings are not merely images. They are stories woven into color and form, memories layered in watercolor, ink, and soft pastels.

Her artistic name is no coincidence. *Helichrysum,* the golden bloom that blankets the South African landscape, is a piece of her childhood. This flower does not wither when dried. It holds its shape and scent, much like the moments she captures in her art. Gentle, enduring, steeped in a sense of belonging.

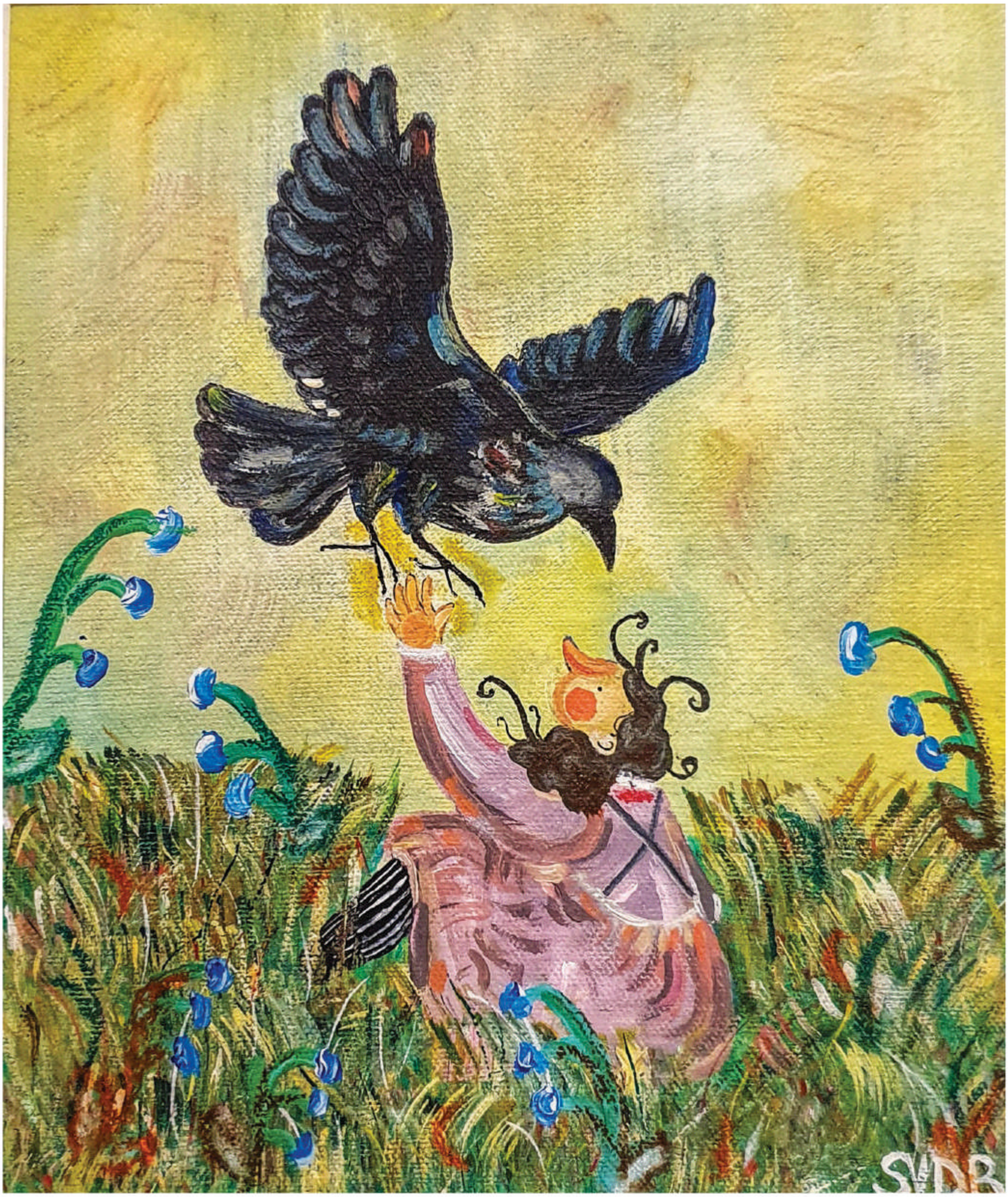
Creativity shaped Sophia's life from the start. She grew up surrounded by books, paintings, and stories, in a home where expression flowed freely. Without formal training, she developed her own artistic language, using pigment and line to make sense of the world. For her, painting was never about technique; it was a way to hold on to feelings and fleeting impressions before they slipped away.

At first glance, Sophia's work carries a softness reminiscent of illustrated tales, yet beneath the delicate brushstrokes lies depth. *"My pieces are almost always intertwined with words or poetry,"* she shares. "*Sometimes the story comes first, sometimes it unfolds as I paint, but there is always something I wish to say."* Each image is like a letter left for someone unknown, waiting to be understood in their own way.

The Petite Nuit series, light and playful on the surface, holds something deeper. Birds, branches, and twilight landscapes hint at themes of impermanence, shifting emotions, and the unnoticed fragments of daily life. Every illustration becomes a quiet conversation between what is seen and what is felt.

One recurring figure in her work, Mrs. H, is more than just a signature character. She embodies warmth, care, and presence. She is the feeling of hands cradling a warm cup, the hush of childhood memories, the comfort of a bedtime tale. *"Mrs. H is who you need her to be in that moment. For some, she is a grandmother. For others, a sister or a friend."*

She is not fixed in form. She shifts, grows, and takes on new meaning with each piece Sophia creates.

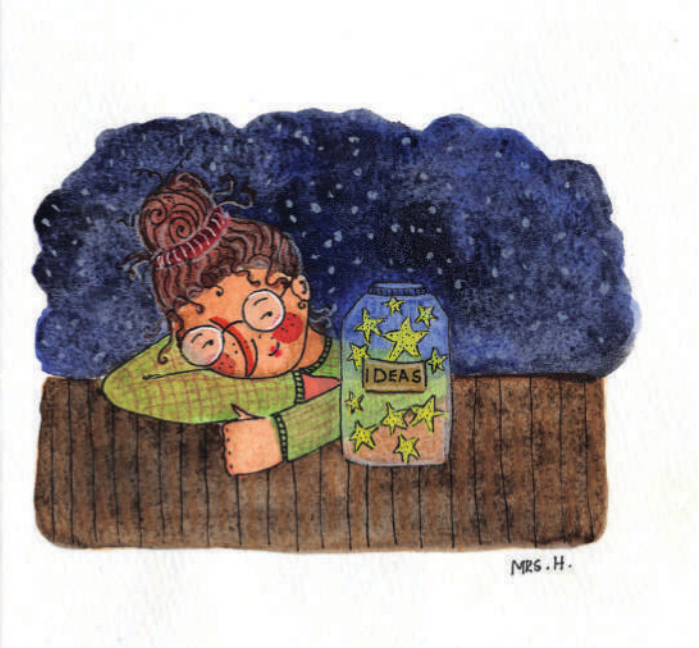


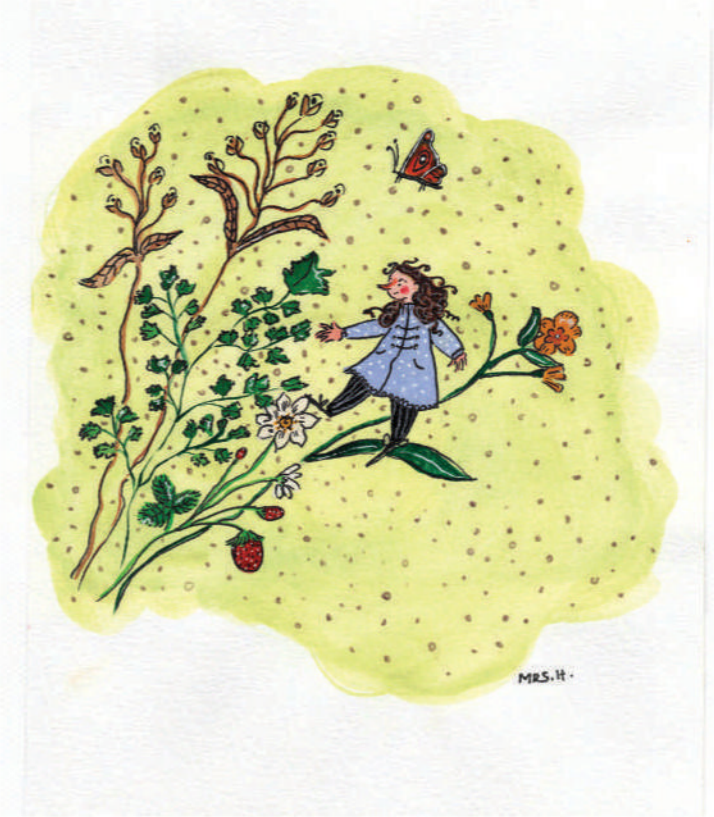
Now based in Dubai, Sophia finds inspiration in contrast and discovery. *"It's a striking city, full of movement, but as someone who draws peace from nature, I had to seek out quiet corners where I could breathe."* Hidden gardens, softened light filtering through skyscrapers, and the small oases tucked between the bustle, all have found their way into her work.

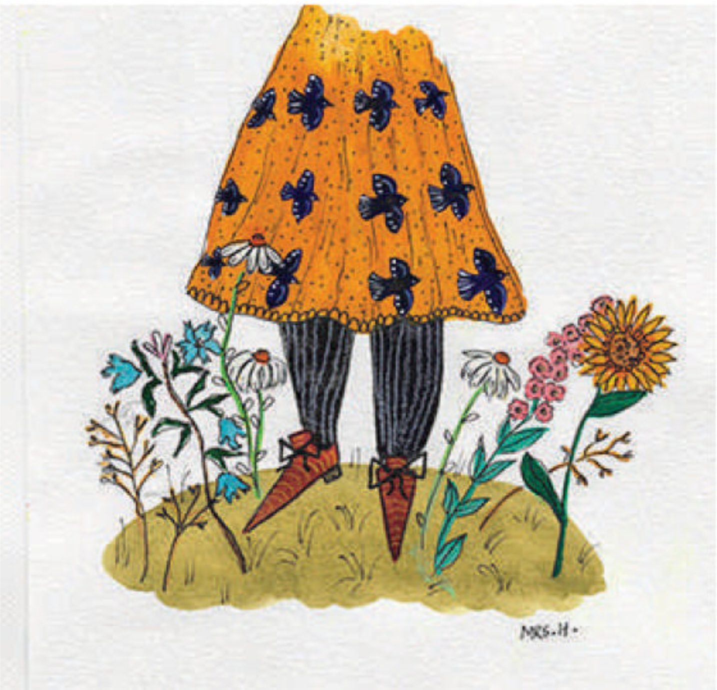
Though Dubai is far from the landscapes of her childhood, her paintings still carry echoes of home. *"No matter where we go, we bring our essence with us. My colors remain unchanged. The warmth of ochre, the hush of pastels, the gentle play of shadows telling their own quiet stories."* Sophia's style stays true to its roots while continually evolving, shaped by new surroundings and experiences.

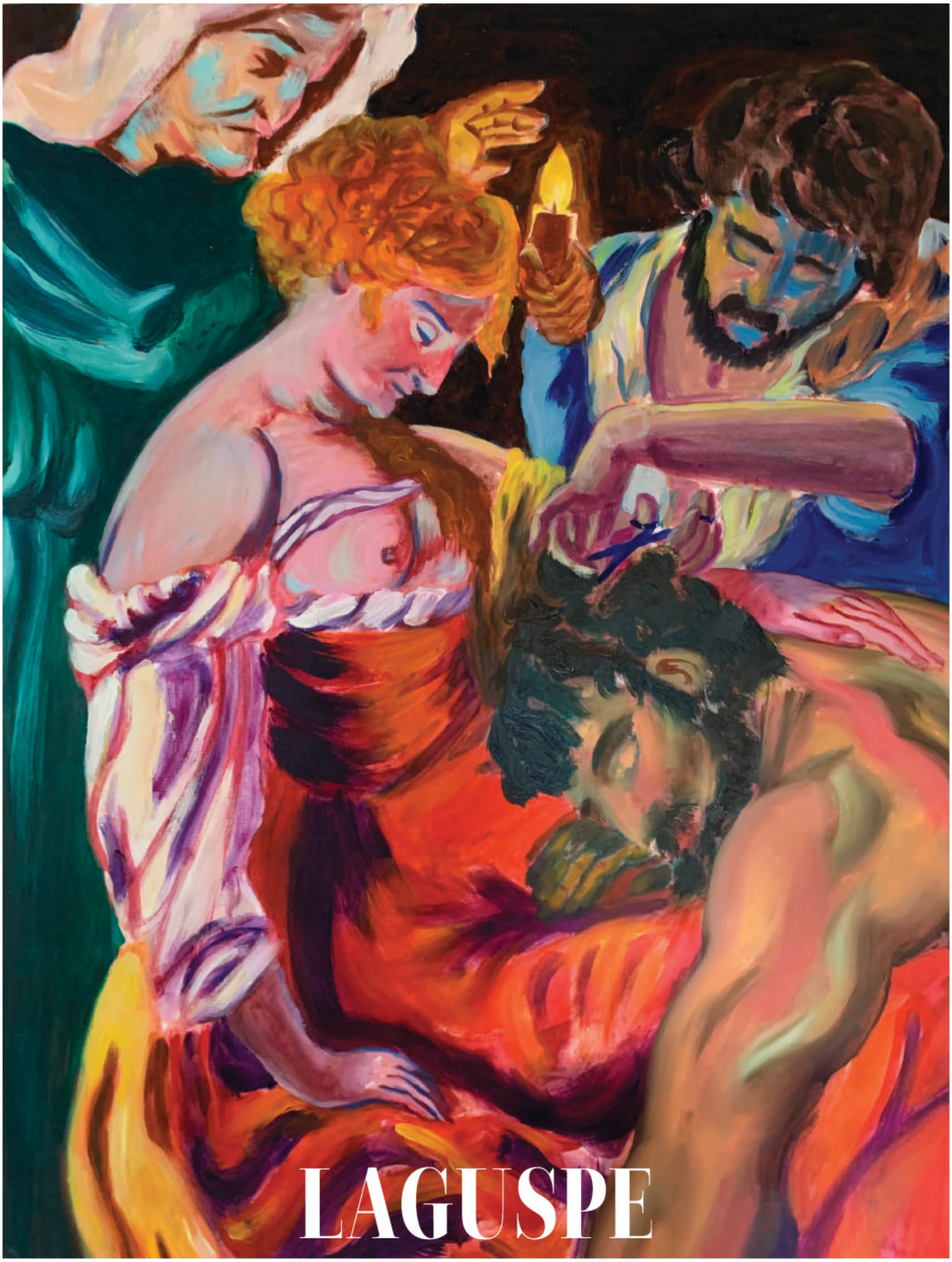
Following a series of successful exhibitions, she continues crafting her visual narratives through projects like ***The Leaf Hopper***, where she explores the wonder of small adventures. These are moments of seeing the world from an unexpected perspective, where even the tiniest details hold meaning. She is also illustrating a book that will bring color and tenderness to young readers, while reminding adults that wonder is never truly lost; it just needs to be noticed again.

Sophia's work does not seek attention; it invites reflection. *"I hope that someone, somewhere, will recognize a part of themselves in my paintings. A memory, a feeling, a shade of color that stirs something within them."* Each piece is a story waiting to be felt, a quiet pause in the rush of everyday life, a whisper that calls to those who are willing to listen.









LAGUSPE

Laguspe paints with emotion, capturing movement, tension, and drama in every stroke. In her interpretation of Samson and Delilah, betrayal unfolds in layers of vivid contrast. Light and shadow pull the viewer into the scene, while fiery tones amplify the weight of the moment. Figures seem to shift, their expressions brimming with energy, each detail infused with a restless intensity. Her work does not illustrate, but transforms, turning timeless narratives into bold, visual experiences that linger long after the first glance. Every color carries meaning, and every brushstroke tells a story.

ART IS THE BRIDGE BETWEEN WHAT IS AND WHAT COULD BE.

IDENTITY FUSION

This is not a portrait series. It's a map of the in-between.

Art often invites us to pause. To look more closely. More deeply. Not at the image itself, but into ourselves. And in that quiet space between seeing and feeling, something opens. It is where art stops reflecting and begins revealing. That is where the project Identity Fusion begins. Not as a series of portraits, but as a visual dialogue with the layers that shape us, the tensions that move us, and the contrasts that do not divide us, but bring us together.

This is not a story about one idea. It is a gentle invitation to consider who we are when we stop trying to fit into a single definition.

Identity Fusion does not attempt to simplify what is complex. Quite the opposite. It embraces the richness of identity, its many layers, and its refusal to be reduced to one meaning. Through carefully constructed portraits of real people who embody the contradictions society often separates, the project opens a space for empathy, reflection, and inner reconciliation.

How many of us fit into one body? Into one photograph?

These images are not simple portraits or visual documents; they are maps of inner terrain. The artist behind the project, K. Artistic, uses photography as a language not to describe what is seen but to suggest what is felt, what remains unspoken, what is still forming.

MY HEART
RULES
84
SELF
BREAK

Every frame becomes a space that does not require explanation; only experience.

This project would not be what it is if the people in it were professional actors or models. They are real individuals with real stories, lives, and contradictions that cannot be summed up by a profession, a title, an age, or a gender.

It is not about exposing their intimacy; it is about offering it space to breathe. What emerges is a delicate blend of representation and introspection. These are not self-portraits. They are visual essays on the complexity of being.

Identity Fusion does not ask the viewer to find themselves in it. It asks you to see yourself differently. To understand that, there is no need to choose between your many parts. That strength is not found in singular traits but in the ability to embrace everything you are.

In a world where authenticity is reduced to image, and diversity often remains surface-deep, this project brings back what art needs most: a space for truth.

That is why Identity Fusion belongs in this issue of Artistic Hub Magazine. This edition is not dedicated to form or trend. It is about the journey and Identity Fusion is exactly that. An inner artistic journey. Not from point A to point B, but from the surface toward something deeper.

Because sometimes, one body needs to speak in more than one voice. Sometimes, one photograph can hold an entire inner world. And sometimes, art does not wait for us to be ready to recognize ourselves - it simply asks us to try.

SOMETIMES, ONE BODY HOLDS MORE THAN ONE VOICE.

WE ARE NOT FRAGMENTS OR INCOMPLETE PIECES; WE ARE WHOLE AND COMPLETE WITHIN OURSELVES.

ENGLISH FILE

SOMETIMES, WE ARE NOT SEEKING DEFINITION. WE ARE SEEKING SPACE TO UNFOLD.

A PORTRAIT IS NEVER JUST A FACE. IT IS A PLACE WHERE CONTRADICTIONS REST TOGETHER.

Art in Motion

Art in motion is more than an act. It is a sensation, a pulse that moves through space and time, shaping emotions, stories, and experiences. It's dance, where the body speaks without words. It's film, where each frame breathes with the rhythm of a story. It is theater, where movement and presence breathe life into characters. It is performance, where the boundary between artist and audience disappears.

Movement holds the power to transform. Whether in the delicate precision of a ballet dancer's step cutting through silence or the raw intensity of contemporary dance defying convention, every motion tells a story that needs no explanation. The stage becomes a living canvas, a space where emotions and ideas intertwine and the line between reality and imagination dissolves.

In film, movement is frozen in time, each frame an imprint of feeling, while editing dictates the rhythm of the story. The camera does not simply record images. It captures the energy of a body, the interplay of light and shadow, and the silent expressions that speak volumes. In theater, an actor does not rely only on words but on breath, gaze, and movement, shaping a fleeting moment that exists only as long as the performance lasts. In performance art, movement exists only in the now, unpredictable, raw, unrestrained, like the wind shifting direction.

Art in motion reflects the rhythm of life. It never stands still, always flowing through time, space, and the bodies that shape it. It is a continuous dance, a story without end, an invisible thread connecting past and future. *Art in motion* captures this essence, the world's energy distilled into artistic expression, lasting as long as the movement itself.

When we witness art in motion, we do not merely see choreography or composition. We feel the pulse of existence, the resonance of emotions passing from one form to another. Movement is not reserved for artists on stage, it belongs to all who experience it. To those whose hearts quicken at the melody of a ballet, to those stirred by the honesty of a fleeting glance in a film.

Its magic lies in its ability to transcend. It does not remain confined to galleries or the pages of books but moves, evolves, and shifts from body to body, soul to soul. Art in motion is not just what we see, it is what we feel, what stirs us from within. An unseen yet powerful force that compels us to move through life with greater rhythm, a much deeper passion, and an endless need for expression.

Image by Vladislav83

Edinburgh International Festival 2025

Art has the ability to stir emotions, spark curiosity, and open doors to deeper understanding. This year, the Edinburgh International Festival promises just that. From **August 1 to 24, 2025,** Edinburgh will welcome artists and audiences from around the world, reaffirming its place as a beacon of theatre, music, opera, and dance.

The festival's theme, The Truth We Seek, encourages reflection on the nature of truth, exploring how it is shaped by perception and storytelling. Art serves as a mirror to the world, revealing hidden layers of meaning and prompting new ways of thinking. Edinburgh's stages will transform into arenas where history meets imagination, inviting audiences to reconsider what they know.

This year's lineup features compelling productions. Scottish Ballet unveils the world premiere of Mary, Queen of Scots, a visually striking ballet that weaves movement, period-inspired costumes by Soutra Gilmour, and a captivating score by Mikael Karlsson and Michael P. Atkinson. Viewed through the lens of Elizabeth I, the performance examines how historical narratives shift depending on perspective.

© Edinburgh International Festival © Andrew Perry
EDINBURGH
INTERNATIONAL
FESTIVAL
4-27 AUGUST
COFFEE & BEER
Ice Cream

Orpheus and Eurydice by Keith Saunders

ART IN SEARCH OF TRUTHTION

Theatre remains central to the festival, challenging perceptions and sparking dialogue. Make It Happen, a bold new drama by James Graham, marks the return of Brian Cox to the Scottish stage. The play delves into the ascent and downfall of The Royal Bank of Scotland, but beyond finance and politics, it is a study of power, ambition, and the choices that define history. Directed by Andrew Panton, the production questions how truth is manipulated by those in control.

Edinburgh's festival is not just about stories, but how they unfold. Dance commands attention, merging tradition and innovation in ways that speak directly to the senses. Some of the world's most daring ballet and contemporary dance companies will present performances that push artistic boundaries, immersing audiences in moments of raw expression. Every movement is a statement, an unspoken language that leaves a lasting impression.

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Laura Beth Salter (Kinnaris Quintet), Nicola Benedetti, Mia Habis 2, Photo by Laurence Winram

Opera embraces reinvention in Orpheus and Eurydice, a collaboration between Opera Queensland and the Australian troupe Circa. This production merges opera with acrobatics, offering a bold retelling of an age-old myth. With countertenor Iestyn Davies and soprano Samantha Clarke in lead roles, under the baton of Laurence Cummings, Gluck's masterpiece takes on a fresh, visually captivating form.

Beyond the performances, the festival remains a cultural cornerstone, fostering connections between local and international artists. In times of uncertainty for the arts, Edinburgh stands as a refuge where creativity flourishes. A new partnership with Carnegie Hall will introduce National Youth Orchestra 2 to European audiences, uniting young musicians with their Scottish counterparts and forging new artistic bonds.

As the world shifts, Edinburgh remains steadfast in its dedication to artistic excellence. Under the guidance of Nicola Benedetti, the festival delves into the essence of truth through sound, movement, and narrative. Truth may be fluid, but art provides a means to explore its many forms. Whether reflected in mythology, historical events, or contemporary stories, truth evolves with time.

The Edinburgh International Festival 2025 is more than a gathering. It is an experience, a space where emotions, ideas, and artistic visions collide. This year, audiences won't just witness art, they will feel it, live it, and carry it with them long after the final curtain falls.

Figures in extinction [2.0] ©Rahi Rezvani 2024

Figures in Extinction [1.0] ©RAHI REZVANI 2022

Figures in Extinction [1.0] ©RAHI REZVANI 2022

Works and Days © Kurt Van der Elst

YEVGENIY REPIASHENKO

Photography as a Dance of Light, Shadow, and Motion

In Yevgeniy Repiashenko's work, the human body is more than a form. It is poetry in motion, a sculpture suspended between control and release. His photographs do not simply capture movement; they pulse with life. Through light and shadow, he reveals its essence, distilling energy, tension, and the unspoken stories within every figure he frames.

His path was far from ordinary. Trained as an engineer but driven by vision, Yevgeniy discovered his true medium in photography. Influenced by Renaissance masters, contemporary dance, and his own background in sports, he shaped a visual language that bridges classical beauty with raw emotion. His images are not just compositions but reflections of strength, fragility, and the relentless search for a fleeting, perfect instant.

In this conversation, Yevgeniy shares the process behind his photographs, what fuels his creativity, and how he sees the human body as a language of emotion and expression.

Your photography is known for its subtle minimalism, infused with deep emotion and a striking sense of balance. How would you describe your artistic style, and what draws you to capturing the human body and movement in such an elegant yet powerful way?

My artistic style is a fusion of fine art, minimalism, and dynamic movement, where the human body becomes both sculpture and poetry. I strive to capture not just form but the essence of motion; moments suspended in time where elegance meets raw intensity. I'm particularly drawn to the interplay of light, shadow, and anatomy, using the body as a medium to express emotion, balance, and transformation. Dance and movement inspire me as they embody the tension between control and freedom, between discipline and spontaneity. By stripping away distractions, I allow the purity of the form to speak for itself, revealing the beauty of strength, fragility, and the human spirit in its most refined state.

Scan to explore more of Yevgeniy's work

Your inspiration seems to stem from many sources, from Renaissance art to sports and music. What influences shape your artistic vision the most, and how have your early experiences with figure skating and fencing contributed to your deep understanding of movement?

My artistic vision is shaped by a deep appreciation for both classical and contemporary influences. Renaissance art, with its mastery of form, balance, and anatomy, has always fascinated me. The way sculptors like Michelangelo captured movement within stillness is something I strive to translate into my photography. At the same time, modern dance, fashion, and even music shape the rhythm and emotion of my work.

My early experiences with figure skating and fencing played a crucial role in developing my understanding of movement. Skating taught me fluidity, control, and the beauty of transitions, how one motion seamlessly flows into the next. Fencing, on the other hand, is about precision, explosive energy, and tension, which I often seek to capture in my compositions. Both disciplines heightened my awareness of body mechanics, spatial dynamics, and the silent language of gestures, all of which now define my approach to photography.

Some of your works have even inspired murals in public spaces. How does it feel to see your art transcend traditional galleries and become part of the urban landscape? Do you believe that photography of the human form and dance carries a broader social message beyond aesthetics?

Seeing my work take on a life beyond galleries and become part of the urban landscape is incredibly rewarding. Photography is often viewed as something confined to a frame, but when it transforms into a mural, it interacts with the city, the people, and the rhythm of everyday life in a completely new way. It becomes a shared experience, accessible to everyone, not just to those who visit galleries or museums.

I absolutely believe that photography of the human form and movement carries a broader social message. Dance and the body are universal languages. They speak of freedom, resilience, expression, and identity. In a world that often imposes limitations on how we move, exist, or express ourselves, celebrating the human form in its purest, most unrestrained state is, in itself, a statement. It reminds us of our shared humanity, our capacity for grace and strength, and the beauty of being fully present in our own bodies.

Your journey into art was not conventional. You originally studied engineering, yet photography became your true calling. What led you to make the leap from engineering to photography, and what challenges did you face in those early years of establishing yourself as an artist?

Engineering taught me structure, precision, and a way of thinking that still influences my artistic approach today. But photography was always my true language. It allowed me to express ideas that numbers and formulas couldn't. The shift wasn't sudden. It was a gradual realization that my passion lay in capturing movement, emotion, and form rather than working within rigid technical frameworks.

The early years were challenging, as they are for any artist stepping into a highly competitive field. I had to redefine myself, build a portfolio, and find my unique voice. There was also the challenge of proving, to myself and others, that this wasn't just a passion but a serious pursuit. But engineering gave me discipline, problem-solving skills, and an analytical eye, all of which I now use in my photography, from composing a shot to working with light and space.

Looking back, I see that both fields share a core principle: understanding structure, whether it's in a mechanical design or the human body in motion. Photography became my way of blending logic with emotion, precision with spontaneity, and that's what continues to drive my work today.

Your work has been exhibited in renowned galleries from Kyiv to Toronto, and you have received numerous international awards. Which professional achievement means the most to you, and how do these accolades influence your creative direction? Do they serve as motivation to push artistic boundaries or create a sense of responsibility to maintain a certain standard?

Every exhibition and award is meaningful in its own way because each represents a moment of connection, whether with an audience, a jury, or a new cultural landscape. Awards and accolades are, of course, an honor, but I don't see them as the ultimate goal. They serve as motivation to keep evolving, to refine my vision, and to take creative risks. At the same time, they bring a sense of responsibility, not in the sense of maintaining a rigid standard, but in staying true to the essence of my work. Art should always be about exploration, not repetition.

For me, the most important achievement is not a specific award or exhibition, but the ability to create work that moves people, challenges perceptions, and continues to evolve along with my artistic journey.

In your series SPIRIT, you explore the connection between matter and soul through dance photography. What does the art of photographing the human body represent to you? Are you searching for something beyond the physical form, .perhaps a spirit within, and what emotions or thoughts do you hope to evoke in those who view your work?

For me, photographing the human body is not just about form. It is about energy, presence, and the invisible forces that move us. In SPIRIT, I wanted to explore the connection between matter and soul, between the physical and the intangible. Dance, in its essence, is a perfect metaphor for this. Bodies in motion become vessels of emotion, stories, and something larger than themselves.

I'm always searching for more than just the surface. Light and shadow sculpt the body, but what truly animates an image is what lies beneath: the tension, the release, the silent dialogue between movement and stillness. My goal is not just to capture a pose but to reveal a state of being; a fleeting moment where the physical dissolves into the spiritual.

I hope that when people see my work, they don't just observe but feel, whether it's a sense of freedom, contemplation, or connection to something deeper within themselves. Ultimately, my art is about presence, about reminding us of the beauty and impermanence of every movement, every breath, and every moment we inhabit.

Every image Yevgeniy creates tells a story that extends beyond the frame. His work reminds us that the body is not just a structure but a vessel of feeling, a canvas of movement and thought. Through his lens, motion takes on new depth, light becomes an integral part of the narrative, and stillness carries weight equal to action. Yevgeniy's art does not belong only to galleries. It finds space on city walls, in private collections, and in the minds of those who see it. It challenges, stirs, and makes us reconsider how we exist in our own bodies.

Looking at his photographs, you do not just see motion. You see the force and fragility of a moment that will never come again.

Images – the artistic signature of Yevgeniy Repiashenko.

The Art of Design

Design is more than aesthetics. It is energy shaping space, emotion woven into the material, and a story told through lines, textures, and light. THE ART OF DESIGN explores a world where creativity is not just about form but about vision, about pushing the boundaries of what is possible and redefining the way we experience the world around us.

Where does design end and art begin? Perhaps in the moment when fashion turns into a statement, when architecture evokes emotion, or when objects become more than their function. This segment highlights the fluid and ever-evolving relationship between creativity and expression, offering a glimpse into the minds of those shaping the future of design.

Photo by Kimon Maritz

Fashion has always been more than just clothing. It is a canvas for cultural narratives, personal identity, and artistic innovation. From avant-garde designers who challenge conventions to sustainable visionaries who reshape the industry with ethical craftsmanship, fashion tells stories that go beyond fabric and form. Fashion is a reflection of time, place, and imagination.

Architecture is not only about constructing buildings. It is about shaping experiences. The interplay of light, structure, and materials transforms spaces into emotions, creating environments that inspire and uplift. Whether through minimalist elegance, historical revival, or experimental concepts that rethink functionality, architects bridge the past, present, and future with every design.

Even the most ordinary objects can hold artistic depth. A well-crafted chair, a sculptural lamp, or an innovative piece of technology can change the way we interact with our surroundings. *The art of design* showcases designers who blend creativity with craftsmanship, turning everyday essentials into objects of beauty, function, and storytelling.

As the world shifts toward sustainability, designers are exploring new ways to merge aesthetics with responsibility. From biodegradable materials to adaptable structures that evolve with their users, creativity is paving the way for more conscious and thoughtful solutions. THE ART OF DESIGN celebrates those who push the limits of innovation, proving that design can be both visionary and mindful.

In this segment, creativity knows no boundaries. Every piece, every idea, and every concept is a testament to the endless possibilities of design. Welcome to THE ART OF DESIGN.

Photo by Pușcaș Adryan, Pexels

Photo by James Superschoolnews

AMINE ASSELMAN

Geometry as the Language of Art, Heritage, and Endless Possibilities

Amine Asselman's artistic language unites color, form, and texture with a deep engagement in cultural and conceptual themes. His work speaks visually and intellectually, bridging material sensibility with timeless questions.

He is widely recognized in the worlds of art and design today, but his path evolved across disciplines. He began his studies in architecture, and soon gravitated toward design and visual arts, where his ideas could take on new form and complexity. This shift led him to approach geometry not just as a visual tool but as a universal code connecting science, art, and tradition. Through this lens, he redefined Zellige mosaics, one of the most recognizable symbols of Moroccan cultural heritage.

Amine's work merges ancient craftsmanship with modern interpretation. His project MUSAIC bridges visual art and music, translating notes and rhythms into geometric compositions. His research in sacred geometry, modular structures, and infinite forms has expanded the creative possibilities in contemporary art and design.

In this conversation for ARTISTIC HUB MAGAZINE, Amine shares his thoughts on geometry as the foundation of artistic language, how tradition fuels innovation, and the deeper meaning behind his work.

Photo by Rita G.Rivera

Your artistic practice merges visual art, design, and craftsmanship, with geometry serving as a common language between science and creativity. How do you approach the exploration of traditional Zellige mosaics and their transformation into a contemporary visual expression?

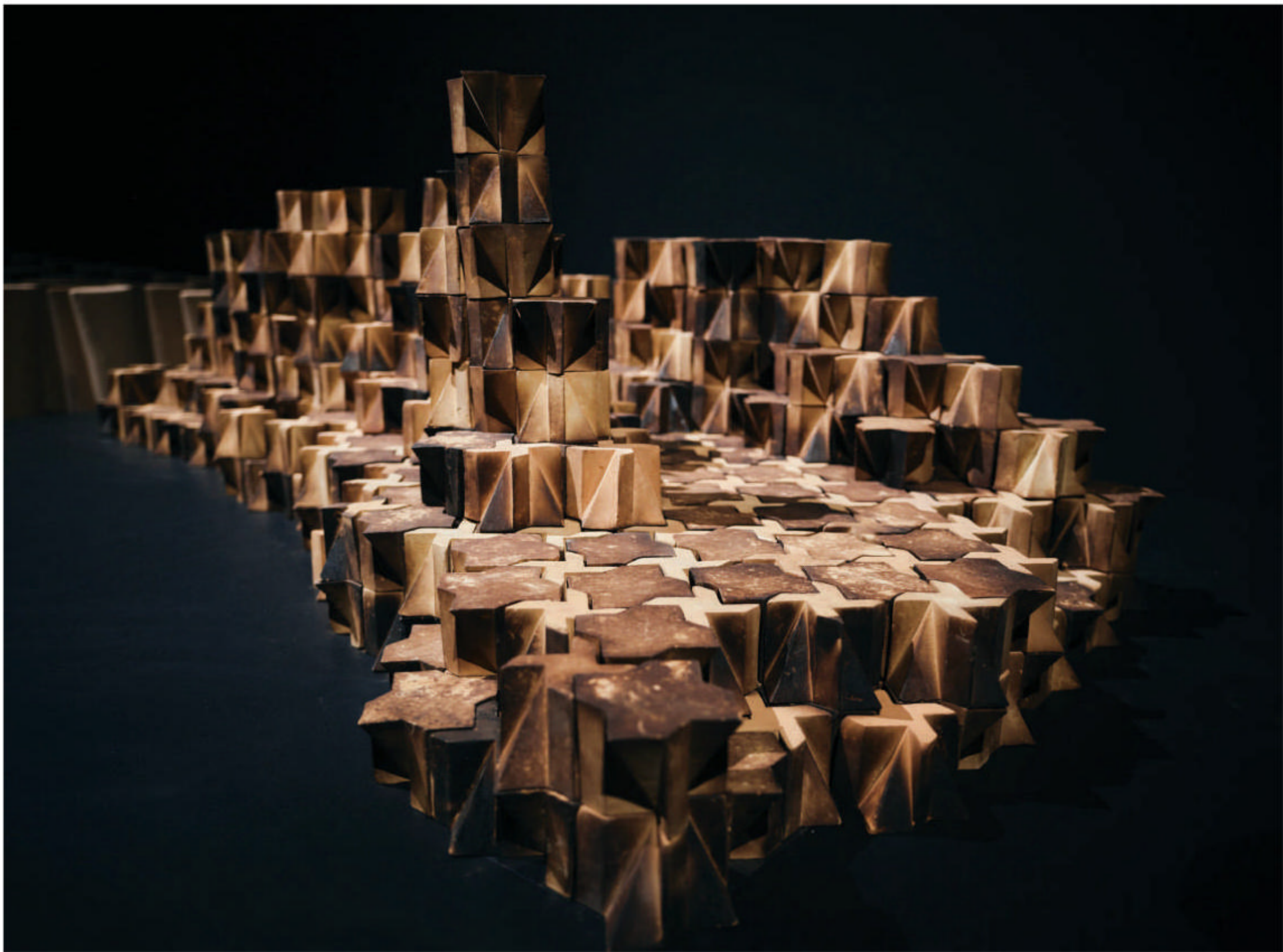
It is true that, from its very beginnings, Islamic art has been deeply connected to geometry. Geometry is, at its core, a mathematical expression, and its presence in art is not merely a passing trend but rather a stylistic evolution that has manifested over time in various forms: architecture, painting, wood carving, Zellige mosaics...

While it is true that my doctoral thesis emerged from the study of Zellige and a heritage-driven concern to preserve the specific tradition of Zellige in Tetouan, my work goes beyond exploring the material itself. I developed an innovative geometric method that allows me to generate an infinite number of forms from a single segment. Although my research initially focused on Zellige as an ornamental element, my compositions have since evolved. Today, my work centers on constructing more complex volumetric structures.

You initially studied architecture but later pursued further education in Art and Design. How has your architectural perspective influenced the way you think about space and structure in your artistic work?

I'm not entirely sure to what extent those two years of studying architecture have influenced what I do today. I believe that passion has always been within me, and I simply decided to take a different path when I realized that Fine Arts and Design were the ideal fields for developing my ideas. What unites these three disciplines is undoubtedly the presence of mathematics, geometry, and spatial distribution, all of which involve the construction of structures and spaces.

Photo by Artur Weber



Your project "Metamorphosis" emerged from your doctoral research and is based on a method that generates an infinite number of geometric shapes from a single structure. How has this principle of transformation reshaped your approach to Zellige mosaics, and what new possibilities has it opened for composition and form?

The method I developed allows me to generate an infinite number of geometric forms. My work is a continuous search for all the possible figures that can be created from a single segment, followed by the discovery of configurations that integrate seamlessly with one another. Currently, I am applying this same exploratory process in a volumetric way rather than just on a flat plane, ensuring that the different faces of a single form interlock with each other. This has led me to construct large-scale structures, all originating from a single element. Depending on the angle from which it is observed, this element reveals different patterns that can guide various paths in the construction process.

You developed MUSAIC, a unique visual system that translates musical notes and rhythms into geometric Zellige compositions. What inspired you to connect music and geometry in such an unexpected way, and how has this interdisciplinary approach expanded the boundaries of your artistic expression?

Since ancient times, sacred geometry has been intimately linked to sound and music. When observing mosaics in historic architecture, such as the famous Alhambra, one can perceive repetition, rhythm, and musicality. During my research, I discovered the experiments of Chladni, which demonstrate how sound can generate symmetrical geometric figures.

Photo by Montresso Foundation

Building upon this observation, I created a fictional language, a system in which I assign each musical note a geometric shape and a color, based on the amplitude of its sound waves. Through this system, I can generate geometric compositions derived from musical partitions and scales.

Zellige mosaics have been a symbol of Moroccan culture for centuries, yet you reinterpret them in a contemporary context, merging traditional craftsmanship with modern design. How do audiences react to this fusion of heritage and innovation, and what does it reveal about the evolving role of tradition in today's art world?

The reaction is always positive. A great example is the success of the exhibition Arab Design Now, in which I participated during the Doha Biennale. This exhibition showcased the best designers from the MENA region and demonstrated how this artistic heritage remains alive within contemporary creation across various disciplines.

Since the craft of Zellige in Tetouan has been recognized as an endangered cultural heritage by UNESCO, you have been actively working on both its preservation and reinvention. How do you envision the future of this ancient artistic practice, and in what ways could it evolve within contemporary visual culture?

Driven by the desire to safeguard the artistic heritage of the region, I co-founded Sania together with my colleague Rita G. Rivera, an enterprise dedicated to ceramic art and Zellige. In addition to studying and producing Zellige using Tetouan's traditional technique, we strive to highlight both the region's traditional ceramics and the nearly extinct female Riffian ceramic practice.

New technologies and social media allow us to work remotely from our studio, located on one of Tetouan's hills, adapting to modern production demands while promoting our work throughout the country and beyond. We collaborate closely with local artisans, fostering the region's social economy.

Your work often explores the coexistence of cultures and the transmission of tradition across generations. How do you express these values through your geometric compositions, and what kind of impact do you hope to create for those who experience your art?

While the techniques and materials I work with inevitably evoke a cultural heritage, that is not my primary focus. Rather, this method reveals more to me about my own culture than I could intentionally contribute to it. That is, humbly, my current perspective. I feel honored to help expand or continue a legacy, and I would love those who appreciate my art, viewers and audiences alike, to answer this question on my behalf.

A conversation with Amine Asselman is a step into a world where art defies limits. His work is not about preserving tradition as a relic of the past but about shaping it for the present and future. By exploring form and structure, he raises an essential question: How can something ancient become contemporary without losing its essence?

Amine's Zellige mosaics are more than decorative patterns. They are visual rhythms, structures where every line has a purpose, and every shape tells a story. His art encourages us to rethink the spaces around us, the principles that define form, and the recurring patterns that have shaped aesthetics throughout history.

What new dimensions Amine will uncover remains to be seen. One thing is certain – his work is proof that art, science, and tradition can not only coexist but evolve together, opening paths to new creative possibilities.

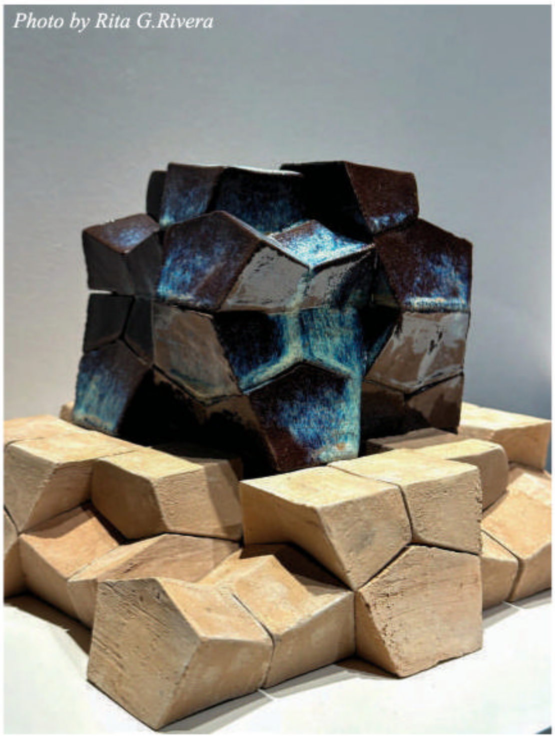
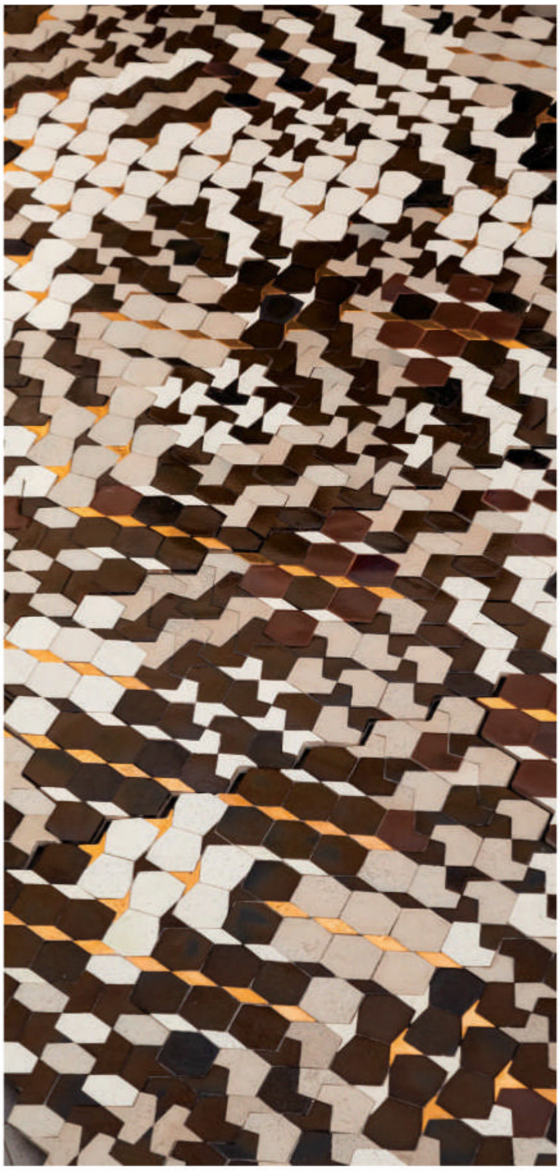


Photo by Rita G.Rivera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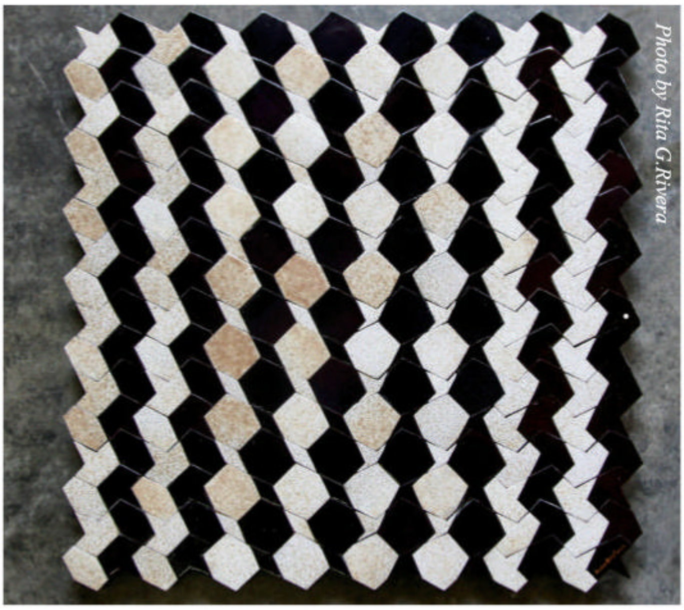


Photo by Rita G.Rivera

THE MOVEMENT OF STONE

Gaudi's Living Masterpiece

Photo of the Casa Milà in Barcelona, Catalonia, Spain; Photo by Tom D'Arby

In the heart of Barcelona, on the elegant Passeig de Gràcia, stands a building that defies all conventions. More than a structure, La Pedrera is a world sculpted from stone, a place where architecture breathes, moves, and plays with light. Designed by Antoni Gaudí between 1906 and 1912, this extraordinary residence was commissioned by Pere Milà and Roser Segimon. What emerged was unlike anything the city had seen before.

Locals were bewildered. They called it La Pedrera, meaning "the stone quarry," mocking its rugged façade and unconventional form. But what was once misunderstood is now a celebrated architectural treasure, recognized as a UNESCO World Heritage Site and a symbol of ingenuity far ahead of its time.

Gaudí refused to see buildings as static forms. To him, architecture was alive, shaped by the natural world and the forces of time. The limestone exterior of La Pedrera ripples like a living surface, reflecting sunlight in a way that changes its appearance throughout the day. The wrought-iron balconies, designed by Josep Maria Jujol, twist like vines, each one uniquely hand-forged from recycled materials. There are no repetitions, no predictable patterns, only a seamless, organic flow.

Inside, Gaudí took the same approach. Instead of rigid corridors and dark corners, he opened the space with two large courtyards, allowing natural light to reach every part of the building. These inner facades, adorned with painted ceramic tiles, change in tone as the sun moves, turning even the walls into living elements. The staircases curve gently, leading to rooms free from the constraints of straight lines. Walls curve, ceilings undulate, and every detail feels like an extension of nature itself.

Above it all, the attic is a masterpiece of engineering. Supported by 270 catenary arches, it resembles the ribcage of a great creature, a skeletal framework designed to distribute weight in the most efficient way. Originally used as a storage and laundry area, today it houses the Espai Gaudí, an exhibition dedicated to his groundbreaking techniques. Visitors can see how his designs were inspired by trees, waves, and natural geometry, an approach that continues to influence architects today.

The rooftop, however, is what truly sets La Pedrera apart. Unlike traditional buildings, where the roof is merely functional, Gaudí turned it into a surreal landscape of sculptural chimneys and ventilation towers. These structures are not just visually striking. They regulate air circulation, blending beauty with function. The most famous of them, often referred to as the "warrior chimneys," resemble helmeted sentinels watching over the city. At sunset, their textured surfaces catch the light, casting dramatic shadows that shift with the changing sky.

Casa Milà in Barcelona; Photo by TBD Traveller

Casa Milà in Barcelona; Photo by Tom D'Arby

When La Pedrera was first completed, critics dismissed it as excessive, too radical for the refined boulevard where it stood. But time has proven Gaudí right. What was once controversial is now one of the most admired works of modernist architecture.

Today, La Pedrera is more than a monument. It is a cultural landmark, home to exhibitions, concerts, and artistic events. Though most of the building is open to the public, part of it remains residential, making it one of the few world-renowned architectural icons that is still a home.

Gaudí did not simply design buildings. He created spaces that invite curiosity, make us look closer, and remind us that architecture is not just about structure but also about movement, light, and life itself. La Pedrera is not a relic of the past. It is a living testament to what happens when imagination is set free.

Casa Milà in Barcelona; Photo by AXP Photography

MARIA CHANY

Odyssey through the future of fashion

Photography Credits:
Designer: Maria Chany
Photographer: Brittany Anne Scott
Models: Luca Thore Hohtanz, Zaha Apsara, Jazz Ameinah, Michelle Le Voci, Julia Murr
Images provided by Maria Chany Studio

In a world where fashion constantly shifts between fleeting trends and genuine expression, Maria Chany is creating her own realm. Her collections go beyond clothing, offering a vision of a society where aesthetics and innovation coexist. As a designer committed to thoughtful fashion, she pushes the boundaries of creativity and sustainability, blending art, science, and functionality.

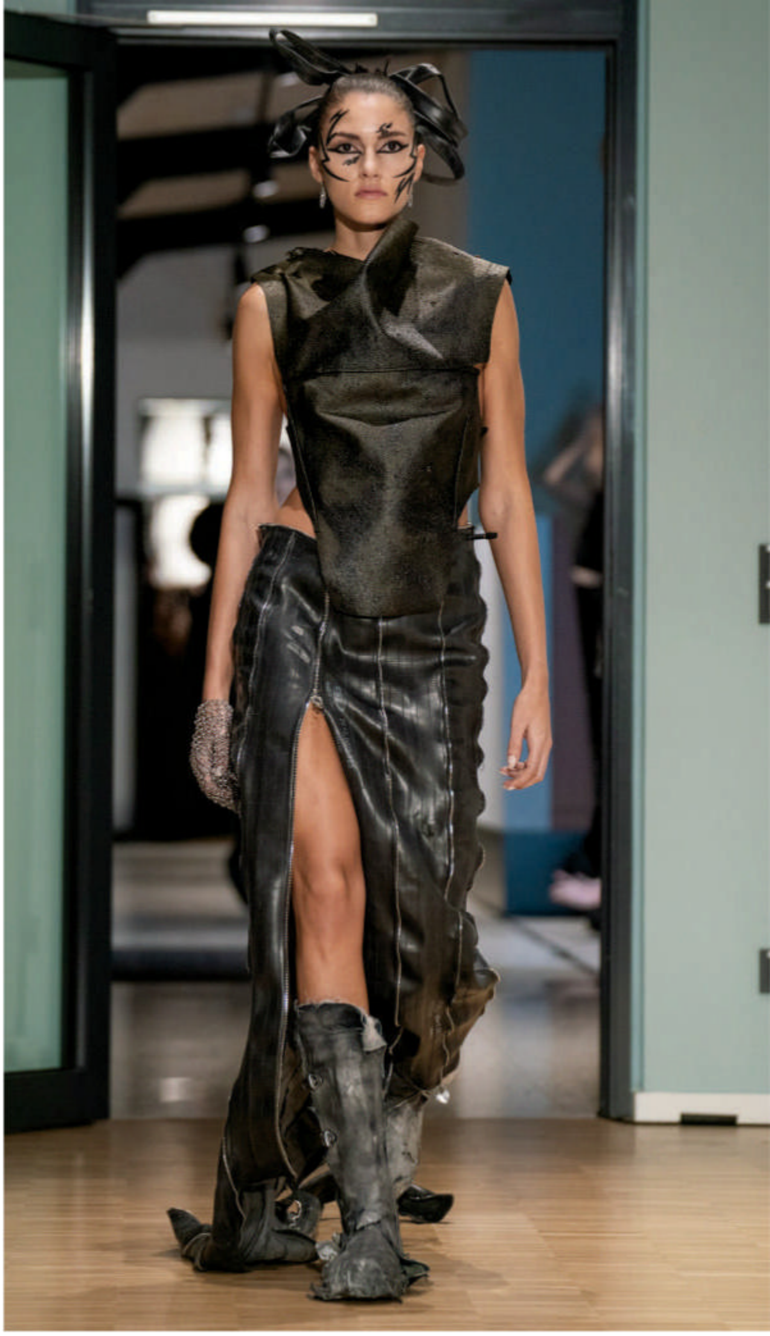
Her latest collection, "ELYSIUM", demonstrates how waste can transform into a valuable resource and how the past serves as inspiration for the future. Dresses, jackets, and outerwear are made from recycled materials such as old tires, surplus fabrics, and bio-materials derived from nuts. Each piece carries a futuristic signature, combining precise cuts, geometric shapes, and fluid draping, achieving a balance between technology and nature. Corsets and belts, made from rubber tubing, reveal that what was once considered waste can now become a form of artistic expression.

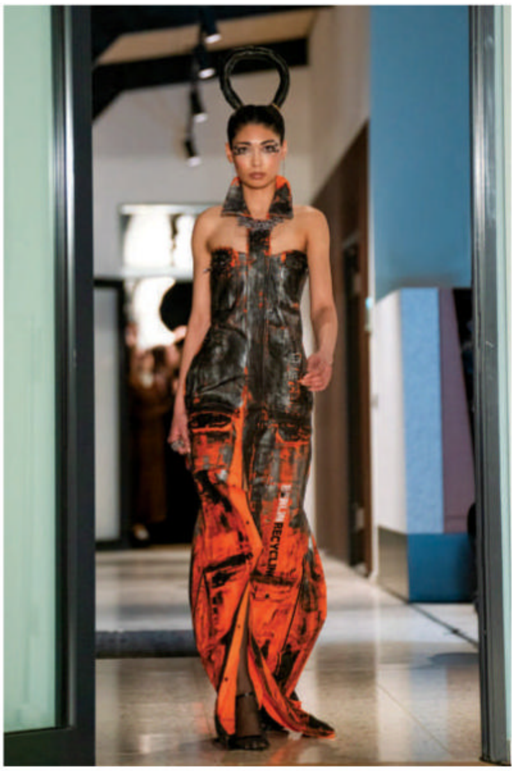
This approach goes beyond visual appeal, delivering a strong message about ecological responsibility and the redefined value of materials. Maria Chany creates garments that provoke discussion about mass production and consumer society, offering an alternative that merges sophistication with longevity. Each piece shapes the wearer's identity through time, untouched by transient trends.

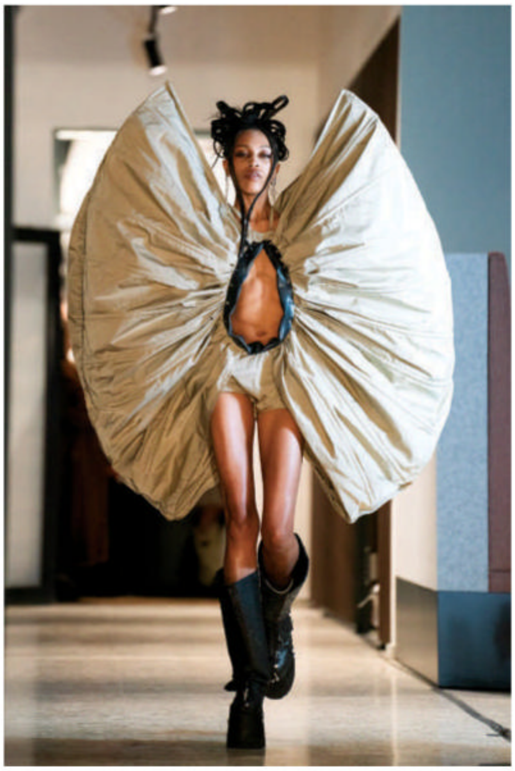
Her critical view of social currents and a desire for change run through every facet of her work. Through handcrafted production, specialized techniques for processing materials, and the use of innovative, eco-friendly resources, Maria creates pieces that erase the boundaries between functionality and artistry, industry and craftsmanship, past and future.

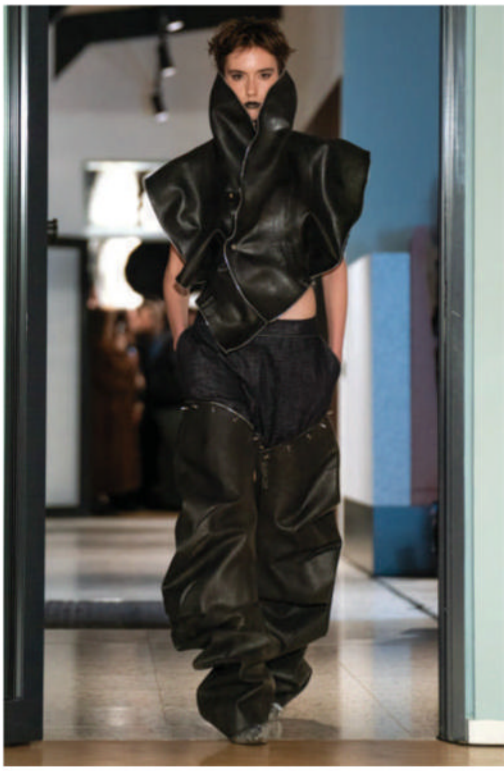
Every design can be seen as a sculpture in motion, a story inspired by both dystopian and utopian visions of society. Her work draws on influences from architecture, technology, and futuristic design, while each model remains attuned to the human body and daily life.

Maria Chany brings fresh energy to the fashion world, rejecting established norms and forging her own path. The "ELYSIUM" collection serves as a platform to think about a future where art and sustainability are inseparable. While many concepts quickly become outdated, her models remain relevant and communicate a clear message: fashion is the fusion of artistic expression and revolution.









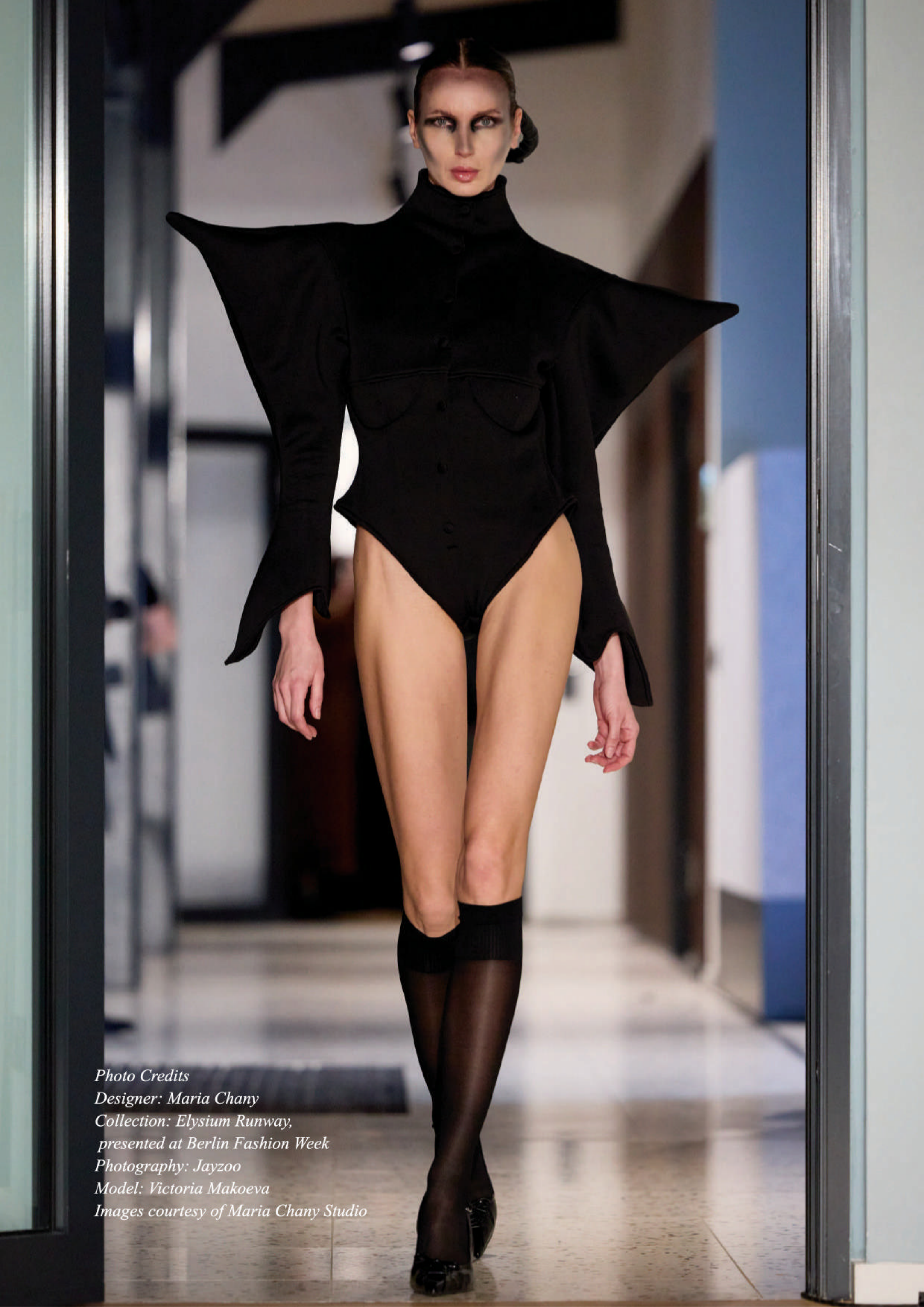
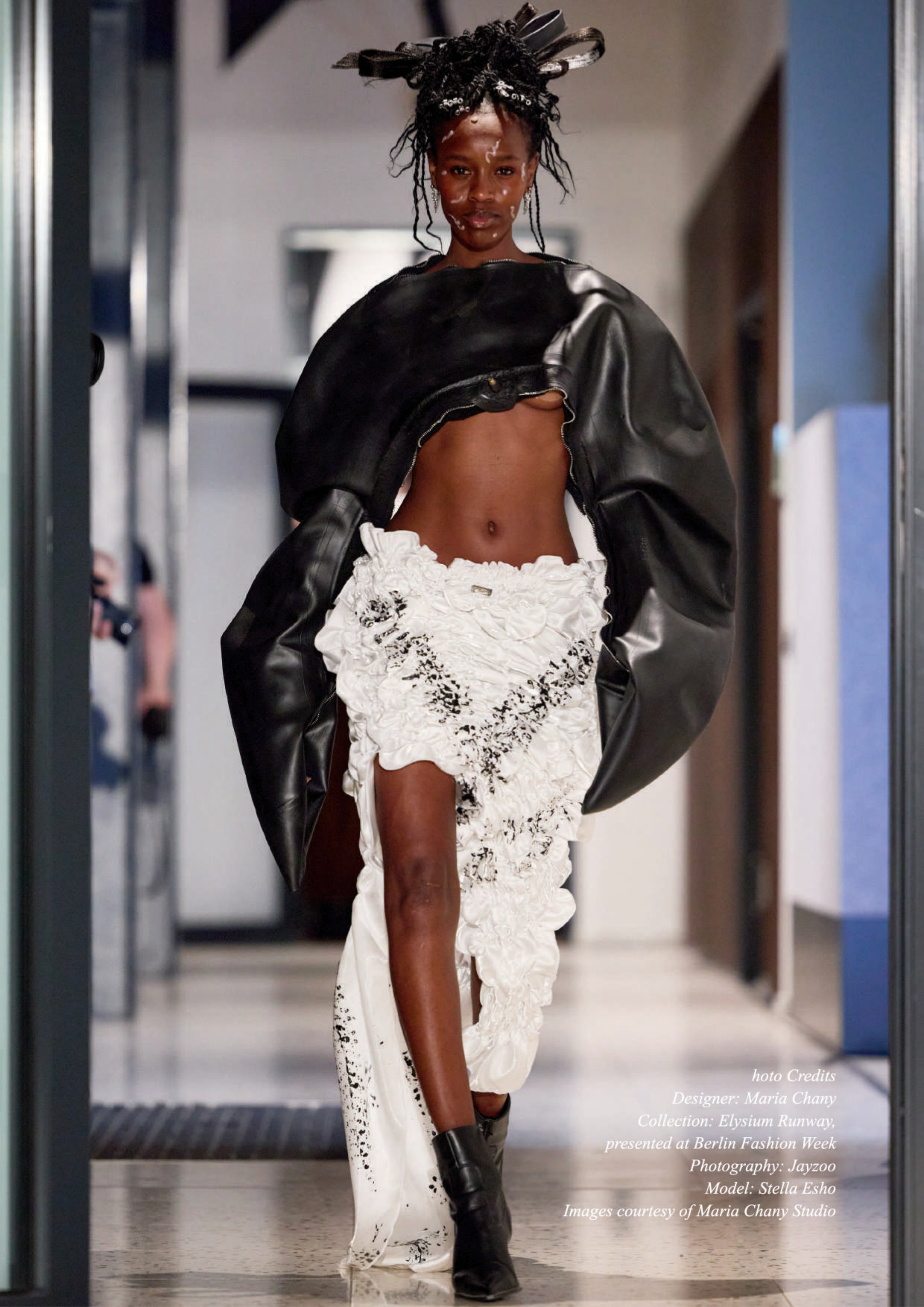


Photo Credits
Designer: Maria Chany
Collection: Elysium Runway,
presented at Berlin Fashion Week
Photography: Jayzoo
Model: Victoria Makoeva
Images courtesy of Maria Chany Studio



hoto Credits
Designer: Maria Chany
Collection: Elysium Runway,
presented at Berlin Fashion Week
Photography: Jayzoo
Model: Stella Esho
Images courtesy of Maria Chany Studio

THE ART OF TASTE

when food becomes an experience

Close your eyes and think of the most unforgettable meal you've ever had. Maybe it was a simple dish on a trip, a flavor that pulled you back to childhood, or a plate so carefully arranged that you hesitated before taking the first bite. What makes food more than just something we eat? What gives it the power to linger in memory?

Some chefs create balance. Others create emotion. Their dishes do more than satisfy hunger. They tell a story, carry meaning, and leave a lasting impression.

When food speaks without word

In Japan, a meal follows the rhythm of nature. A master of kaiseki does not just prepare food but creates a journey. Each course moves like a composition, shifting in texture and intensity. A crisp opening, a soft transition, a deep and unexpected turn. Every detail is chosen with purpose.

In the Basque region, food invites curiosity. What appears solid dissolves. What looks light carries weight. Flavors unfold slowly, challenging the senses. A meal is not just eaten. It is experienced.

In Mexico, corn is more than a crop. It is history. It is identity. The way it is grown, ground, and shaped speaks of tradition, resilience, and generations of knowledge. A tortilla is not just bread. It is a connection to those who came before.

A plate as a canvas, flavor as a brush

In Scandinavia, nature is both an ingredient and an inspiration. Dishes reflect landscapes, moss, bark, and deep forest greens. Flavors follow the land: smoked, fermented, preserved. A sense of place in every bite.

In North Africa, food is layered like woven fabric. Spices unfold in waves. Slow-cooked dishes reveal depth over time. Every bite carries the trace of history, migration, and trade. The meal is a map of the people who shaped it.

In India, flavor moves like color on a painter's palette. Turmeric glows yellow. Chili burns red. Coriander cools in deep green. Every dish holds contrast and intensity. The meal is not quiet. It speaks in bold strokes.

The moment that remains

A painting endures. A song is replayed. A book finds new readers. Food exists only in the moment it is eaten.

Yet its impact lingers: a perfect bite, like a perfect note or a striking color, stays in memory. It transports us to another place, another time, stirring nostalgia, wonder, and curiosity.

This is what makes food an art. Taste and scent communicate in ways that words cannot.

For a brief moment, they create something lasting: a connection, a story, an experience that lingers long after the last bite.

Both art and food teach us to slow down, observe, feel, and savor the moment.

Photo by Leo Menk James

Photo by Matthew Gilson

Alinea and Grant Achatz's Vision

At Alinea, the renowned Chicago restaurant led by chef Grant Achatz, dining is more than a meal. It is a carefully orchestrated experience that awakens all the senses. Achatz approaches food as an artistic medium, the plate as a stage, and each course as a moment meant to intrigue, surprise, and delight. His vision has reshaped modern gastronomy, blending creativity, emotion, and visual drama into a culinary experience that lingers long after the last bite.

Photographs kindly provided by Alinea

Nothing at Alinea follows convention. Dishes rarely look the way you expect, and flavors unfold in ways that keep you guessing. Instead of presenting food in a familiar way, Achatz turns each course into an interaction. The final dessert, for instance, isn't plated. It is composed directly on the table, where sauces, powders, and delicate garnishes form patterns before being swept up in spoonfuls. It feels like witnessing a painting come to life, only to vanish in the act of eating.

One of his most playful creations is the helium-filled edible balloon. A weightless sphere of apple-flavored sugar drifts above the table, waiting for the guest to pop it and inhale the helium before savoring its fragile shell. In that brief, lighthearted moment, food becomes more than taste. It is sound, movement, and surprise, all in a single breath.

For Achatz, cooking is not just technique; it is storytelling. Every element on the plate carries meaning, every scent stirs a memory. His dishes go beyond aesthetics. They are designed with precision, balancing flavors and textures that shift and evolve as you eat. Smoke might escape from beneath a glass dome, delicate ingredients might dissolve on the tongue in an instant, while others demand slow appreciation. Each course unfolds like a journey, one sensation leading seamlessly into the next.

Despite global recognition and the highest culinary honors, Achatz never repeats himself. His kitchen is a place of constant reinvention, where every menu is an experiment, every dish an open question. Alinea doesn't just serve food; it creates a fleeting, immersive moment that stays with you. When you step outside, it's not just the taste that lingers, but the feeling of having been part of something rare and unforgettable.

Photo by Claudia Goedke; CODA Berlin

Flavors in Layers, Stories in Taste

René Frank's Culinary Art

René **Frank** doesn't just prepare food. He shapes flavors with precision, builds textures with intent, and composes each dish as a complete artistic expression. His vision defies categories. Sweet and savory are not opposites but elements of a larger harmony. His work is about balance, intensity meeting delicacy, contrasts unfolding in layers, every detail carefully considered.

Minimalism guides his approach. There are no artificial flavors, no refined sugars, nothing unnecessary. Every ingredient is chosen for what it naturally brings. Pumpkin, fermented rice, mushrooms, and citrus create depth without excess. Nothing is masked or forced. His plates are structured like paintings, each component a deliberate brushstroke.

Photo by Claudia Goedke; CODA Berlin

> ***"The most important thing I've learned is that simplifying leads to the essence."***

His process is meticulous. Crisp textures give way to softness. A delicate note transforms into something bold. Heat fades into coolness. These shifts are not random but carefully orchestrated, like a composition where every element plays its role.

Just as a painter uses light and contrast, Frank works with temperature, texture, and natural aroma. His dishes don't exist alone. Every sip and bite are part of the same vision. Fermented juices, botanical infusions, and delicate distillates are not accompaniments but essential layers of experience.

It's not just about technique. His food doesn't simply impress; it stays with you. Every plate is more than a meal. It lingers, reshapes perception, and leaves a lasting impression.

At ARTISTIC HUB MAGAZINE, food is more than sustenance: it is an artistic statement. René Frank does not serve dishes - he creates moments.

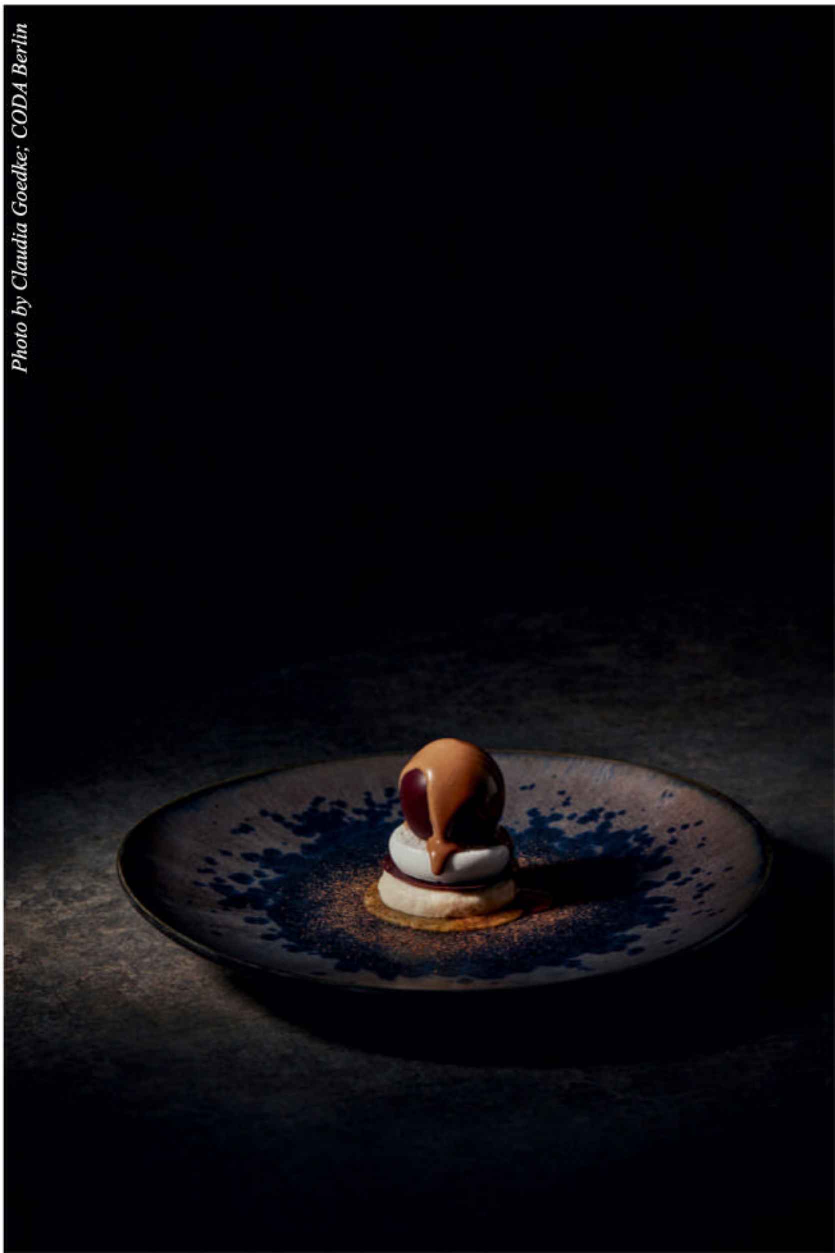


Photo by Claudia Goedke; CODA Berlin

This summer, the historic Chelsea Old Town Hall will reopen its doors once again to a global gathering of artists and ideas. **From 16 to 20 July**, the London Art Biennale returns for its seventh edition, bringing together more than 300 artists from around the world. What unfolds is not simply an exhibitionbut a vibrant reflection of how art is being created and experienced today.

What sets this Biennale apart is its focus on the work itself. Every participating artist was selected solely based on the strength of their submitted piece. No résumés, no reputations, no names that carry weight. Just the artwork, considered for what it reveals and how it moves.

The exhibition brings together painting, sculpture, photography, digital works and installations. There are no imposed themes, no regional boundaries. That openness allows something rare to happen. The pieces don't follow a script. They unfold beside one another, quietly shaping a collective voice that is fluid, personal, and deeply human.

To support the artists behind the works, the Biennale is offering free canvas stretching for selected pieces up to 150 x 150 cm. It is a simple gesture, but one that reflects the event's core purpose: to make space for art to be seen without obstacles.

This year's awards include a total of £13,000 in monetary prizes, along with further recognition for works that leave a strong impression. These acknowledgements are not the goal of the Biennale, but a way to honor the impact that certain pieces have on viewers who take the time to look more closely.

The venue itself plays a quiet role in the experience. Built in the 19th century, Chelsea Old Town Hall brings a sense of dignity and calm to the event. Its architectural beauty doesn't compete with art. It lets it breathe.

Since its beginning, the London Art Biennale has also supported causes that extend beyond the art world. Over the years, the event has raised significant funds for organisations such as End Polio Now, The Salvation Army, London's Air Ambulance and Age UK. That tradition continues in 2025, guided by the same belief that brought this Biennale to life in the first place: that art and care are inseparable, each enriching the other.

Admission is free. There are no barriers, no requirements. The invitation is open to anyone curious enough to pause, to see something different, or to simply feel something they weren't expecting.

London Art Biennale 2025

London Art Biennale 2023, Photo by Liz Isles Photography

London Art Biennale

Peter Gagliardi, director of the Gagliardi Gallery and organiser of the Biennale, describes the exhibition simply: "We focus on the quality and creativity of each piece. That's what this is about: giving space to vision."

The London Art Biennale doesn't try to impress with spectacle. It doesn't need to. Its strength lies in its clarity. Powerful work, presented with respect, in a setting that invites people to take their time.

London Art Biennale 2023, Photo by Liz Isles Photography

ART
TO
THE
PEOPLE

Schlesinger
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photo basel

From June 17 to 22, 2025, while the city of Basel radiates with artistic energy, photo basel unfolds inside the architectural elegance of Volkshaus Basel. As the first and only Swiss fair devoted entirely to photographic art, it continues to shape a space where images are not just seen, but felt. Now in its eleventh edition, the fair remains true to its founding belief: that photography is more than a visual medium. It is a place of exchange, of emotion, of quiet dialogue.

Since 2015, *Photo Basel* has earned a reputation as an intimate, high-quality platform for collectors, artists and an audience that seeks something deeper than a passing visual impression. Its curatorial vision is precise and thoughtful. Every gallery, every artist, is invited not to fill space, but to contribute meaningfully to a shared conversation.

Volkshaus Basel, built in 1925 and carefully restored by acclaimed architects Herzog & de Meuron, provides a setting that seems designed for photography. Its subtle elegance, natural light and harmonious proportions allow each work to come into its own. This is not an exhibition in the conventional sense. It is an experience. Visitors move slowly. Conversations unfold without urgency. Every frame is given the attention it deserves.

Photo Basel brings together galleries from all over the world, offering a rich spectrum of photographic voices. From analog classics and contemporary experiments to documentary series and poetic visual narratives, the fair embraces diversity within a clearly defined medium. That clarity is part of its strength.

But *Photo Basel* is not about commerce alone. At its heart, it is about presence. Aesthetic value is not something exchanged, but something explored, recognized and shared. That is why collectors, curators and writers return year after year. And that is why Basel, alongside its larger art events, holds this quiet gem that has become a fixture on the cultural map of Europe.

Photo Basel 2025 continues to affirm what it has believed from the very beginning: that photography, when presented with care and intention, has the power to move us. To stay with us. To reveal something lasting. Not as an illustration of the world, but as its reflection – honest, layered and deeply human.

For more information,
visit the official website:
www.photo-basel.com

Photographs kindly provided by photo basel

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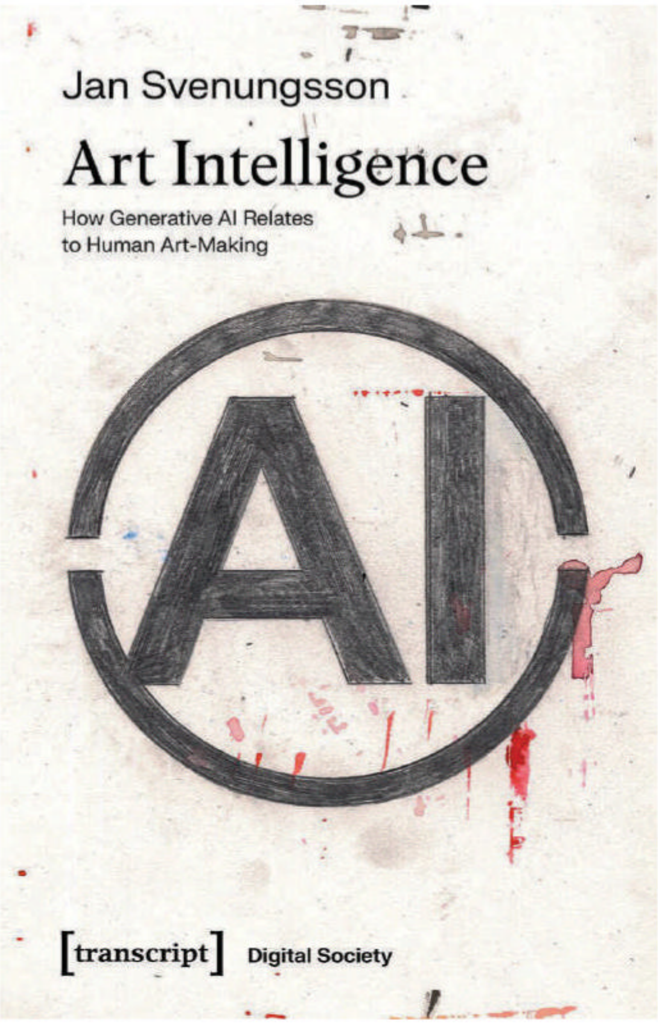
June 17–22, 2025

Ernst Haas, Wildpferde (Wild Horses), 1957, OstLicht Gallery for Photography

IF THE EMOTION IS REAL, DOES IT MATTER WHO CAUSED IT?


Jan Svenungsson
Art Intelligence
How Generative AI Relates to Human Art-Making
AI
[transcript] Digital Society

Jan Svenungsson's ***Art Intelligence*** examines the transformative impact of generative artificial intelligence on the world of art. The author takes a detailed and thoughtful approach to the subject, offering a deep dive into how tools like DALL·E and ChatGPT challenge traditional concepts of creativity and reshape our understanding of what constitutes artistic value.

Through careful analysis, Svenungsson explores how generative AI produces content by combining elements from massive data archives. He explains that these systems do not create with intention or understanding, but instead follow algorithms designed to generate results based on patterns. This distinction raises essential questions about the nature of creation when the artist's hand is no longer directly involved.

The book also engages with the concept of authenticity, reflecting on its evolving role in an era where machines can replicate or reinterpret artistic styles with remarkable precision. Svenungsson revisits historical milestones, such as Marcel Duchamp's "Readymades" to frame how technological processes are reshaping the artist's role from creator to curator.

ART INTELLIGENCE

How Generative AI Relates to Human Art-Making

Legal and ethical concerns are another significant focus. By highlighting cases where datasets used to train AI systems have included copyrighted material without consent, the book underscores the profound implications of these practices for ownership and intellectual property. Svenungsson references real-world examples to ground these discussions in practical realities.

At its heart, the book emphasizes that art remains a deeply human endeavor. While AI may expand the boundaries of creativity, Svenungsson highlights the importance of intuition, emotion, and personal connection in making art meaningful. He reminds us that art is not only about the final product but also about the dialogue it fosters and the questions it raises.

Svenungsson's work does not rely on oversimplified conclusions or sensationalism. Instead, he offers a clear and measured perspective, encouraging readers to think critically about the intersection of technology and creativity. His writing is clear, insightful, and accessible, making complex discussions about AI and artistic creativity understandable to experts and newcomers alike.

This book is a reflective and important contribution to the ongoing conversation about the future of art in a world increasingly influenced by technology. Svenungsson invites us to consider how we define creativity and value in an age where machines are becoming active participants in the artistic process. His insights challenge us to reevaluate what makes art truly human.

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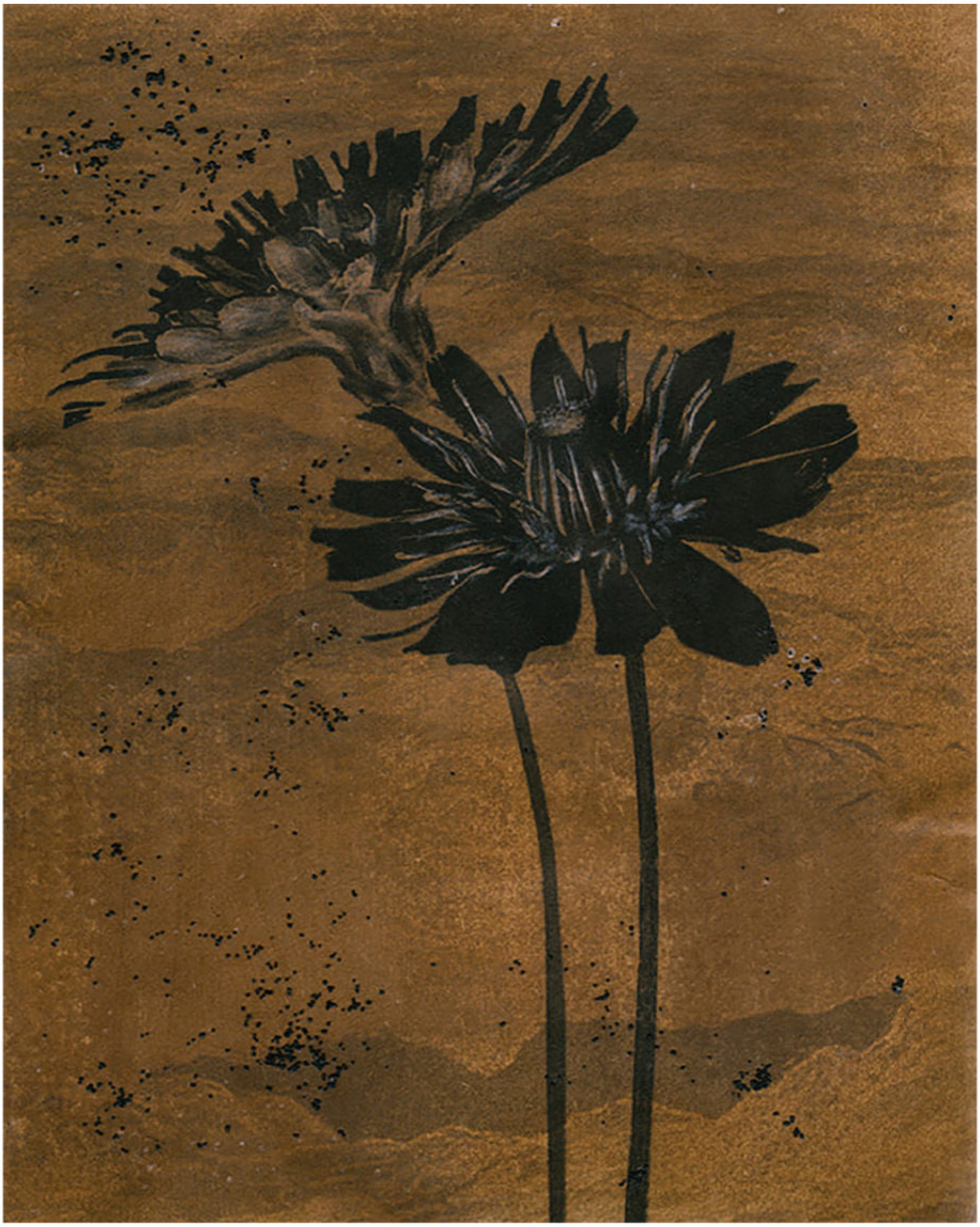

Sophie Zénon, Crépide de Nîmes (Crépide of Nîmes), 2025, Galerie XII

THIS MAGAZINE ISN'T MEANT TO EXPLAIN. IT'S MEANT TO RESONATE.

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